



CATHEDRALS
ABBEYS AND CHURCHES
OF
ENGLAND AND WALES

DESCRIPTIVE HISTORICAL PICTORIAL

EDITED BY
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HON. CANON OF MANCHESTER

VOL. II

CASSELL AND COMPANY LIMITED
LONDON PARIS & MELBOURNE

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We are indebted for the use of Photographs—on pp. 176, 180, 185, 192, 222, and 253, and facing page 186, to Messrs. Frith and Co., Regent; on pp. 189 and 217, and facing page 168, to Messrs. Wilson and Co., Aberdeen; on pp. 177 and 181, to Messrs. Beer and Co., Covent Garden; and on page 218 to Mr. W. H. Barton, Bristol. The view of Truro Cathedral, on page 237, is by kind permission of J. L. Pearson, Esq., R.A., the architect.

RIPON CATHEDRAL.



To those who have never visited this fine old minster we may introduce it in the words of one of the southern prelates, who, on visiting it a few years ago, remarked, "I never thought that you had such a gem in Yorkshire;" and certainly, small though it be in size, its many styles of architecture, telling its varied history so well, lend to it an interest of no ordinary kind.

It is a very picturesque object, whether viewed from the country above the river Ure, which adds so much to the beauty of the neighbourhood, or whether approached from Kirkgate, with its fine west front before us. Visitors to Yorkshire will miss a great deal if they fail to see this fine old building, and its neighbour, Fountains Abbey.

Archæologists differ in opinion as to its earliest history; that is, whether the present building occupies the same site as that referred to by the Venerable Bede, or whether the crypt, known as "St. Wilfrid's Needle," does not belong to a second church erected by Wilfrid. We have, however, the authority of the late Sir Gilbert Scott and of Bishop Stubbs for the view that the minster occupies the site of the Abbey Church of St. Wilfrid, and, anyhow, this crypt bears such a resemblance to that beneath the Priory Church of Hexham, also founded by Wilfrid, as to leave little doubt as to its origin.



ST. WILFRID'S NEEDLE.

This is one of the most interesting relics of pre-Norman times. It is entered from the floor of the nave; and after descending several steps, and traversing a dark passage forty-five feet long, the visitor reaches a cylindrically vaulted cell, seven feet nine inches wide by eleven feet three inches long, in which are niches of the rudest description. The "needle" has been formed by perforating the wall on the north side, so as to communicate with a passage behind. Many are the opinions hazarded as to its use in early days: one of them that it was a medium for the confessional.

To "thread the needle" at Ripon is not so difficult as it looks, and not

a few are the folk nowadays who are dragged through by the vergers as a species of charm.

A word or two about St. Wilfrid. A great man was he, with all his faults; he may be regarded as the star of the Anglo-Saxon Church. It is not



THE NAVE, LOOKING EAST

often that we meet with such a combination of intellect and energy. Hexham and Ripon are two only of the many monasteries which he founded, and it is no slight honour to have aided the establishment of such abbeys as Ely and Evesham and Southwell. And though, doubtless, many would blame him for his appeals to Rome, he may be admired for the apostolic energy with which he threw himself into the evangelisation of Sussex—its inhabitants no better than heathens—their land desolated by famine—the emaciated natives so des-

perate as, grasping hold of each other's hands, to throw themselves from the cliffs into the sea, thus to end their misery. He died at Oundle, but his remains were carried, at his own request, to his old home at Ripon, being entombed at the south side of the altar. The abbey became one of the three great churches in Yorkshire, and the privilege of sanctuary and the right of using the ordeal were among the honours conferred upon it by Athelstan. The boundary of this place of refuge was marked afterwards by eight crosses, sur-



THE EXTERIOR, FROM THE SOUTH-EAST

rounding the church, where the Archbishop of York claimed that his bailiffs had the right to meet the homicide, and, after oath, to admit him within the privileged jurisdiction. In after-years not the least profitable of the sources whence the fabric fund was derived was the money contributed by pilgrims at the shrine of St. Wilfrid. There has been much controversy as to the final resting-place of his body, but an indulgence of Archbishop Gray's states that it was then perfect at Ripon, and that it was exhibited to the worshipping beholders; and it has been recently conjectured by one of the learned that if one of the walls in the crypt were tapped, the remains of the patron saint might still be found.

But the present building had a Norman predecessor too, now only represented

by the chapter-house and vestry, with the walls of the crypt below them, built either by Archbishop Thomas or Thurstan.

With these exceptions the church was rebuilt on an entirely new design by Archbishop Roger of York (1154—1181). He was one of the greatest men of his day, and had been in early life a companion of Becket at Canterbury. Later, however, he espoused the king's side; and it was Roger who gave the last account of Becket's doings to the king which led the four knights to determine on his murder, and though Roger purged himself by oath of all evil intent, he was regarded as a participator in the crime. He was one of the leaders in that great revolution of art which converted the heavy Romanesque into the light and lofty Gothic. The design of the nave and choir can only be partially gathered now from the small remains at either end of the nave, and other portions of the choir and transepts, but it is one of the most valuable specimens which we have of this great transition in architecture.

The next change in the building is attributed to Archbishop Gray, and consisted of the addition of the two western towers surmounted by leaded spires, and of the rebuilding of the façade which connects them—an excellent specimen of Early English. About 1280 the east end of the choir gave way, and was rebuilt. In the words of Sir Gilbert Scott—"It stands high among the productions of this admirable style. Its east window is a peculiarly fine one of seven lights, and all its details are excellent."

The church remained thus until the inroad of the Scots in 1319, who set fire to it, and destroyed some of the inmates. And a century had but just elapsed when it suffered from the attacks of an enemy even more irresistible than man's violence, in the shape of "thunder and lightning"; and the lantern tower became so ruinous that an indulgence was granted for forty days to all who gave towards its repair. The result you see as you walk up the nave—the widest of any cathedral in the kingdom, except those of York, Chichester, Winchester, and St. Paul's, measuring eighty-seven feet. For there meets the eye a strange admixture of Romanesque and Perpendicular in the arches supporting the central tower: a striking picture of time's ravages, preserving also for lovers of art marks of its stages.

The stall-work of the choir, which was begun in 1489, is very beautiful, and the misereres are very quaint. But it suffered much damage by-and-by, for in 1593 the central spire was partially destroyed by lightning, and the remainder of it fell after a time, destroying part of the choir-roof and stalls. Four years afterwards the two western spires were removed, for fear of a like catastrophe.

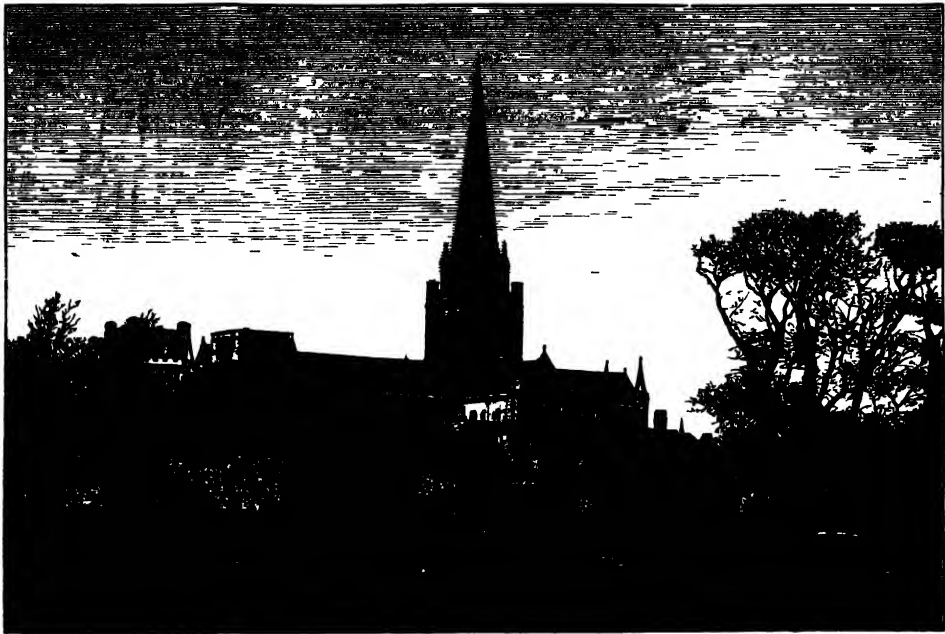
In 1842 an Order in Council called attention to the unsafe condition of the fabric, and immediate danger was warded off. But in 1861 it became evident that restoration on a large scale was imperative, and Sir Gilbert Scott was set to

work. In so bad a state was the fabric found to be, that the sinkage had produced fissures from the base to the top of the towers! Wonderful were the means adopted to render them safe—the application of very powerful shoring to the walls, so that the towers were upheld for the time by artificial means, while better foundations were made. It is to be hoped that some day these restored towers may be surmounted, as of old, with timber and leaded spires. The restoration of the cathedral, which has been so judiciously carried out, at a cost of £40,000, has recently had its effect increased by external improvement in the opening out of the close, under the direction of the present dean.

A word or two about the monuments. In the north transept aisle is one that derives its interest not so much from the knight in armour representing one of the chivalric race of the Markenfelds, as from its being the only example existing in England of an effigy bearing the unique collar of a park-pale and a stag couchant, the badge of Henry IV. Then there is close by a stone pulpit, of early Perpendicular character and of unusual form, as it is without a stem. In the nave there is a slab, on which is sculptured in low relief a man on his knees, with a gigantic lion in a grove of trees in the foreground. Tradition says that it covers the body of an Irish prince, who died at Ripon on his return from Palestine, whence he brought a lion that followed him with all the docility of a spaniel. It may have been the custom for the chapter tenants to pay their rents on this stone, as it was in York Minster on Haxby's tomb. Then there is a bust of the last Wakeman, and first Mayor of Ripon, and a statue of James I.

The celebrated bone-house is no more; it required a pit twelve feet deep to bury its contents in the churchyard. But though the dead bones are gone, there is plenty of life in the cathedral services, which are not a little assisted by the tones of a new organ of fine character, whose pneumatic action has to reach the length of 150 feet, and which possesses 44 sounding stops and 2,646 pipes.

H. D. CUST-NUNN.



THE EXTERIOR, FROM THE SOUTH-WEST.

CHICHESTER.



THE history of the Cathedral of Chichester is to be learnt chiefly from the study of its architectural details. Documents inform us only that the see of the Bishop of the South Saxons was removed from the village of Selsey to the city of Chichester in the reign of William the Conqueror; that the church, erected at Chichester chiefly by Bishop Ralph Luffa, and consecrated in 1108, was largely injured by fire in 1114, and that Ralph was assisted by the liberality of Henry I. in the restoration of his building; that a second and far more serious fire, extending through the city, occurred in 1186; that the damage occasioned by this was repaired by Bishop Saffrid II. at great cost, and that the church was re-dedicated to the Holy Trinity with great pomp in 1199. Then we read of a licence from King John to bring marble from Purbeck in 1207. Among the remaining archives of the cathedral I have found that in the year 1234 great efforts were made for the reparation of the church, and that in 1239 a contract was entered into to glaze it "with picture and with history" in some, at least, of the windows. In 1247 there is a note that moneys left by the Bishop, Ralph Neville, to pay his debts to the canons, were devoted, at their instigation,

towards the "completion of a certain stone tower which had remained for a long time unfinished, and which (it was hoped) would now rise in the form of an elegant structure." About the same time we find that the canons remonstrated with the Pope because he had directed that all prebends throughout the country should remain vacant for twelve months, and their proceeds be devoted to the church of Canterbury. The clergy of Chichester naturally claimed moneys so



THE INTERIOR, LOOKING EAST

accruing in Chichester for the repairs of their own cathedral. Once more we are told that Gilbert de S. Leofard (bishop 1288—1305) constructed from its foundations the Lady Chapel. Then John Langton, Chancellor of England, and bishop for thirty-two years after Gilbert's death, erected the great window in the south transept; simultaneously, no doubt, he cased with ashlar the transept itself, and built the chapter-room, of which more hereafter. Lastly, in 1411, we hear of a campanile, as being, like other parts of the fabric, deformed and ruinous. These are the only records which we have to prepare us for the lessons which the building itself conveys.

These lessons are deeply interesting. They were first read out by Professor Willis, in one of those masterly lectures with which he delighted the members of the Archæological Institute. The Institute visited Chichester in 1853; the memoir was published after the spire had fallen in 1861.

There can be no doubt that the nave of the church was built in two portions. The ceiling originally was flat with the beams exposed. Choir and nave had each a single aisle to the north and south, with triforium galleries over; the transepts had no aisles. So the buttresses of the transepts were slight, for they had no thrust to meet: one may be seen in the present muniment room by the side of a larger buttress which became necessary when the roof of the transept was vaulted. The character of the aisles may be learnt by examining the arches leading into the western towers; they must have had simply cylindrical roofs: the galleries above still exhibit the springing of the arches which sustained their heavier covering. In the nave there was an early subsidence towards the south. Both walls exhibit this. The south is concave in the interior, the north convex, and the string-course of the gallery is far from being level. This subsidence must have preceded the fire of 1186; for it will be noticed that when the vaulted roof was built (as we shall explain ere long), and the vaulting shafts erected, these vaulting shafts did not follow the curvature of the walls, but were packed up behind with additional stonework where the wall of the church had fallen back. This may be seen, too, in the external parapets. Professor Willis showed that the east end was apsidal. He proved this by a marked feature in the windows of the choir triforium, and his statement is corroborated by a curious fragment—a curved stone slab found recently in the floor behind the present reredos. The altar, no doubt, stood in or near its present position, *i.e.*, in the chord of the arc of the apse; and the bishop's throne was behind the altar, as it was at Norwich, the Lady Chapel extending probably for a couple of bays—and so we have the church complete. The windows were all round-headed; one remains in the aisle of the choir, another may be seen blocked up in the passage between the south porch and the transept. The windows of the triforium were small and low. The south and north walls of the transepts must have resembled in great measure the western wall of the church. The passage under the upper row of windows, the clerestory, ran all round the building.

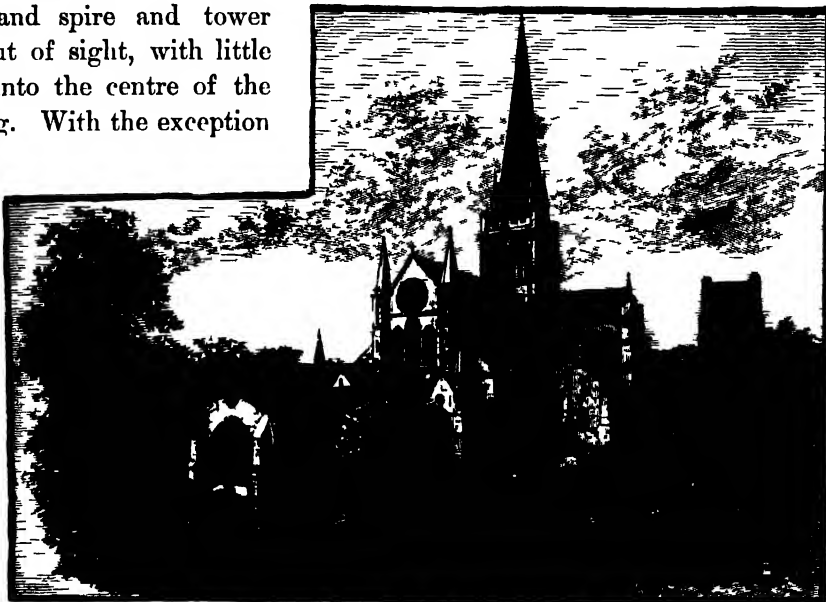
The fire of 1186 gave the occasion for all this to be altered. First it was determined that precautions should be taken against the recurrence of such a calamity, and it was resolved that the church should be vaulted. This entailed the flying buttresses and the vaulting shafts we have spoken of (clearly insertions in the older parts of the building). The height of the interior was necessarily much diminished. In the meantime the famous Council of the Lateran had

affected the arrangements of the churches, and all over Europe was seen, to use the words of Guéranger, "the reconstruction of our cathedrals on a plan so mysteriously sublime." At Chichester the apse was removed, and the east end of the church made square—the two bays behind the reredos exhibit the date and character of this change—and the Lady Chapel was prolonged and beautified. But the diligent explorer may still see traces of the fire which gave the opportunity for all this, in the discoloured stones of the arches of the choir triforium. An oak beam over the choir was removed in 1862, which bore substantial marks of having been exposed to the severity of the flames in 1186!

The piers of the central tower were, like the other piers and walls of the church, composed of rubble stone set in mortar and cased with ashlar. This central tower, even after it was partly rebuilt after the fire of 1186, rose only a little above the gables of the roofs, as was discovered shortly before the fall. The building of the grander tower, which was assigned by Professor Willis to the second quarter of the thirteenth century (a date which agrees very satisfactorily with our notice of the "certain stone tower" in 1247), was commenced in ignorance of the extreme weakness of the substructure; and on the summit of this tower, in the same ignorance, was erected in the fifteenth century the beautiful spire. Subsidence followed, and an attentive visitor may observe in the most eastern bay on the north side of the nave an indication of the apprehensions that ensued. The arch is strengthened by an inner arch, diminishing its span. Indeed, the whole of the great works intended to beautify the cathedral increased its weakness. The south-west corner of the tower was weakened by the grand staircase carried up to the chapter-room; the south transept was weakened by the beautiful window of Bishop Langton; the north transept by the large window placed in it. Attempts, producing not very graceful results, were made to prevent the arches over these windows from spreading. Ultimately the weight of the gables was diminished by removing the greater part of the gables themselves. They were replaced by Dean Chandler. But, earlier than this, the bells were removed from the central tower. These were placed, first in the south-west corner of the church; then the magnificent campanile was erected to receive them. But it seems to have been erected for a further purpose. Its massive walls, the strength of its buttresses, and other details show that it was intended to carry a lofty spire. The authorities seem to have despaired of saving the central structure of the cathedral itself.

The history of the last thirty years has exhibited the reasonableness of these apprehensions. The long desire of Dean Chandler (one of the greatest and most far-seeing of cathedral dignitaries) had been to utilise the nave of the church, and the first special services in a cathedral nave were held at Chichester. He left some money for the building, and his executors, in con-

junction with an influential committee, resolved in 1859 to remove the beautiful but somewhat frail screen which separated the choir from the nave. The committee soon became aware of the danger they had to contend with; the piers of the tower were found to be rotten. There was no adhesion in the core. Every effort was made to renew the piers, but every effort was useless. A heavy gale on the night of Wednesday, February 20th, 1861, precipitated the calamity; and on the next day, at about twenty minutes past one in the afternoon, the writer saw the spire move gently and bodily towards the south-west, then it seemed to recover itself, and spire and tower sank out of sight, with little noise, into the centre of the building. With the exception



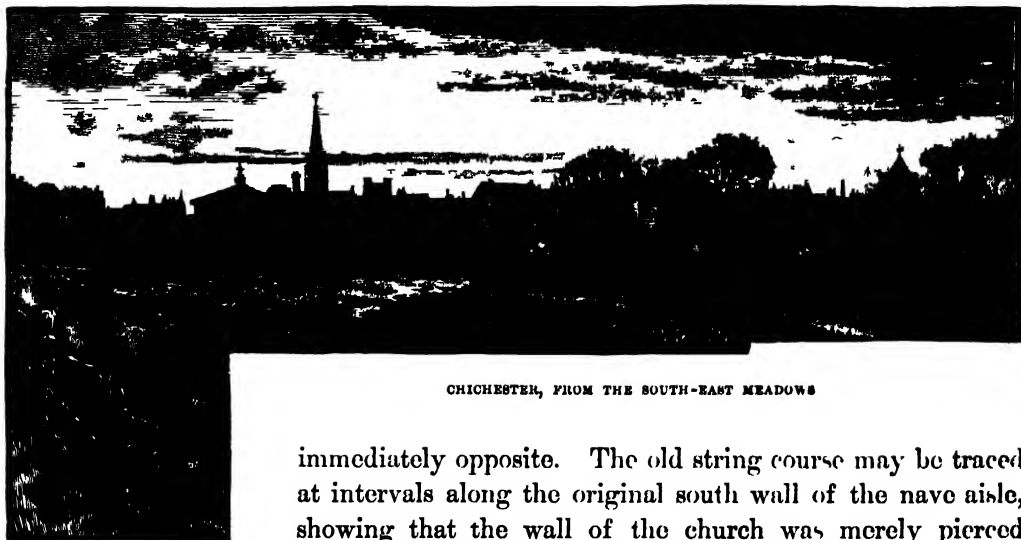
THE CATHEDRAL, FROM THE NORTH-EAST

of the capstone, which fell upon one of the flying buttresses of the nave, every stone fell within the church. The weather-cock alone was picked up in the churchyard, and a heap of disintegrated materials filled the cross of the church up to the level of the triforium.

We need not describe the rebuilding. The work was placed under the care of the late Sir Gilbert Scott, and it never ceased until the church was reopened in November, 1867. The Duke of Richmond was mainly instrumental in carrying the work to its successful conclusion, as is commemorated in the notes left by Sir Gilbert Scott. Much, too, was due to the bishop and the dean.

But we must proceed to describe the rest of the church. At some early time the height of the aisles was raised by sacrificing the level of the galleries above, and these galleries became practically useless. Simultaneously the arches

from the aisles into the transepts were rebuilt in the Pointed style. The nave (almost alone of English naves) appears to have two aisles on either side. A slight amount of attention will show that this appearance is due to the erection of a series of chapels, three upon the south and two upon the north, at dates slightly varying. These chapels opened into the aisles; each had its own altar and its own reredos; in some cases a substantial wall. These intervening walls must have been removed at the Reformation, and the present appearance produced. In consequence most of the early windows in the nave have disappeared. One (as we have said already) may be seen, blocked up, in the passage between the south porch and the transept; another, with its form slightly pointed, almost



CHICHESTER, FROM THE SOUTH-EAST MEADOWS

immediately opposite. The old string course may be traced at intervals along the original south wall of the nave aisle, showing that the wall of the church was merely pierced when the entrances to the chapels were formed. There is much interest connected with the western towers. The south tower awaits a thorough restoration, when it ought to be made as beautiful a feature of the cathedral as the corresponding tower at Ely. The north tower needs to be rebuilt entirely. For many years there was a tradition that this tower was battered down by the cannon of the Commonwealth, during the famous siege of Chichester. But the writer discovered some years ago a memorandum of a visit of inspection from Sir Christopher Wren, where it was stated that the tower had *fallen* some fifty years before his visit. The recommendations of the great architect were characteristic of the time and of the man. He said the west end never could have been beautiful or uniform. He advised, therefore, that the remaining tower should be removed, the church cut short a bay, and a fair front erected towards the west. Happily, either he had not influence, or the

chapter had not money, to carry out his proposal. This ruined tower was for many years blocked out from the cathedral, but about ten years ago one of the arches was opened. It was not deemed safe to open the other into the aisle. As he proceeds to the east the visitor should notice the perspective looking diagonally across the church. In the north transept he will see a curious series of paintings, intended to represent the bishops from the foundation of the see at Selsey to the time of Sherborne. These were all painted by an Italian—one Bernardi—during the episcopate of the last-named benefactor of the church. The legends attached to the names are interesting. Then the chapel to the east of this is deserving of inspection. Its one pillar, supporting the floor above, is characteristic, and the vaulting is well worthy of notice. Here, too, may be seen, in part, the exterior of one of the original cathedral windows, and further portions may be examined above in the dilapidated chamber which once contained the library of the cathedral, but of which the roof was dropped and the windows almost entirely blocked, within the last two hundred years. In the present library are a few curiosities, as a genuine Abraxas ring, found on the finger of one of the early bishops, whose tomb it was necessary to remove. It was above the level of the floor. Then there is a cross of lead discovered on the breast of another bishop, commemorating his absolution. His name is not to be seen among the series painted under Sherborne's order. Another interesting relic is the Litany of the great reforming continental prelate, whose death caused such joy at the opening of the Council of Trent—Archbishop Herman of Cologne. This was Cranmer's copy, and has his signature on the title-page. There can be little doubt that this very volume furnished the model for the English Litany. Passing eastward along the aisle of the choir, the visitor will notice one or two monuments of early bishops, then an interesting stone (originally on the platform behind the reredos) of beautiful design—two hands holding a heart-formed vessel, with the legend fast disappearing, "ICI GIST LE COEVR DE MAYDE . . ." And so we pass to the Lady Chapel.

The Lady Chapel is said to have been built or rebuilt from its foundations by Bishop Gilbert de S. Leofard. No doubt this bishop repaired and enlarged it. On the roof may be seen some remains of the original beautiful colouring. In one or two of the western bays—west, that is, of the entrance to the chapel proper—may be seen the motto of Winchester School, the favourite of Sherborne. In the middle of last century this building was said to be a ruin, and the crypt was placed at the disposal of the family of the Dukes of Richmond for a mausoleum. The floor was raised to give the necessary height below, and then the windows were partly plastered up and partly glazed, and the books which had again begun to accumulate were placed in the building, and a grand fireplace erected against the east window. So it was when Professor

Willis paid his visit, and good reason had he to lament that the unfortunate position of the sepulchral vault of the Richmond family had robbed the chapel of its due proportions. And so it continued until 1867. The upper part of the walls, which enclosed the library, was then removed, and the beauty of its roof was seen in the choir; and when Bishop Ashhurst Turner Gilbert died in 1870 after an episcopate of nearly thirty years, and the desire was felt to restore to his memory the chapel which had been built by a former Bishop Gilbert nearly six hundred years before, the Duke of Richmond allowed the floor to be lowered, and an immense improvement was effected. The stained glass, commemorating events in the life of the Virgin, has of course been added since.

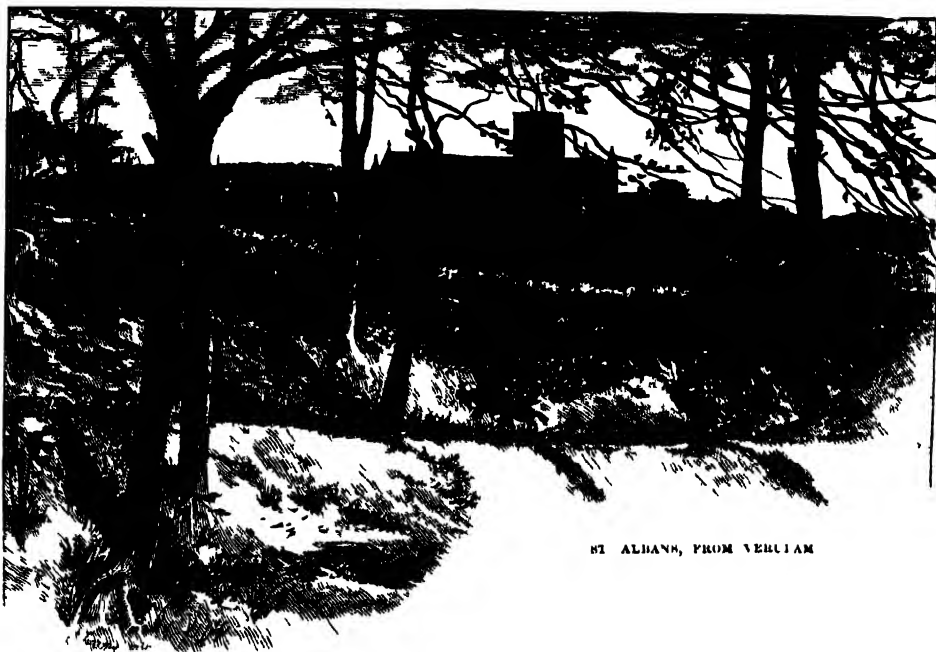
The visitor, as he passes along, will see the monument of Bishop Sherborne, who held the see during a great portion of the troublous reign of Henry VIII., and the cenotaph of the celebrated Dr. Hook, who was dean from 1859 to 1874. He will notice the two curious panels of carved stone, representing, the one the healing of the blind man at Jericho, the other the raising of Lazarus. They were found behind the panels of the stalls, imbedded in the piers, about fifty years ago, and repieced and placed here. The recumbent figure in the south transept is often said to represent St. Richard of Chichester, to whose shrine pilgrimages were made, much to the benefit of the cathedral, before the Reformation. But his "shrine" was destroyed at that time, and in the cathedral documents this effigy is said to be that of Bishop Robert Stratford (1337—1362). The canopy that was over this tomb was destroyed at the fall. The adjacent paintings were by Bernardi, and were intended to represent, the one the landing of Wilfrid in the seventh century, the other the petition of Sherborne to Henry VIII. in the sixteenth. Under Bishop Langton's window may be seen the remains of his monument, and also the monument of Mr. Abel Smith, of Dale Park. The ancient sacristy is well worthy of attention, as is also its ancient door and lock. A handsome staircase (to the construction of which attention has already been drawn, as contributing to the weakness of the building) leads from the church to the room above. This room is described as the bishop's chapter-house, and the bishop's seat may still be seen in it. The staircase was adapted for grand processions. There is in this room a sliding panel, covering the entrance to a secret chamber, where, doubtless, the chief treasures of the church were kept when not in use. There is a record that, when the cathedral was in the power of the Commonwealth forces, one of the servants betrayed the place where the treasures were deposited. The troops were not likely to have discovered it otherwise. The visitor must not believe that the Lollards were confined here, whatever guides or guide-books may affirm. The "bishop's prison" was in the bishop's gateway.

The choir of the church retains scarcely anything ancient. At some period since Bishop Sherborne's time it had become blocked with pews and galleries, and a clean sweep was necessary, and some of the stalls alone remain of the more ancient structure. These stalls are assigned, as in other cathedrals of the old foundation, to the dean, precentor, chancellor, treasurer, archdeacon, prebendaries, and each officer is installed on his appointment with much ceremony, "staff as to spirituals, loaf as to temporals," but the seat is the only property to which he can now claim a right. One of these stalls was found to preserve its ancient decoration. The bishop's throne is modern. The reredos (not yet completed) was the first, I believe, in England, in which the Ascension of our Lord replaced the figure of the Crucified.

The window of the transept has been recently filled with stained glass, the character of which has been found to raise up the thoughts and aspirations of some as much as or even more than it is found fault with by others. The glass was executed at Bar-le-Duc, being completed at the expense of the family of the late John Abel Smith, Esq., who was anxious to leave behind him this memorial of his attachment to the cathedral church of the city, whose interests he had watched for many years as its representative in Parliament.

We have little space to commemorate the worthies of the cathedral. Most of the bishops of distinction we have named—St. Richard, Langton, Stratford, and Sherborne. Another, Reginald Pecock, fell under the displeasure of the Church. To escape burning he recanted; but he was deprived and banished to one of the abbeys in the Cambridge fen country, where he was allowed to perish by cold. Several distinguished men of later dates have been consecrated to the bishopric of Chichester and then have been translated, as Andrews, Brian Duppa, Gunning, Patrick, and Maltby. The celebrated Chillingworth was buried in the cloisters. His tomb was opened by the Parliamentary forces, who fired into his coffin, "*nec sensit damna sepulcri*," as his epitaph runs. The famous Edmund Gibson was canon and precentor before his elevation to the see of London. The deanery was rebuilt by another notable of his day, Thomas Sherlock, who became successively Bishop of Bangor, Salisbury, and London. I have spoken of the obligations of the church to Dean Chandler. But the most celebrated of all our deans was Dr. Hook, who, after his retirement from his labours at Leeds, devoted the last fifteen years of his life to Chichester, where he penned his great historical work, "*The Lives of the Archbishops of Canterbury*." On leaving Leeds he told his parishioners that, if he did not find at Chichester sufficient work for his energies, he should make work. He found work in the renovating and rebuilding of his cathedral; he made work in the library of his deanery.

C. A. SWAINSON.



ST. ALBANS, FROM VERULAM

ST. ALBANS.



It is but recently that this abbey church has been entitled to rank among the cathedrals of England, for the bishopric of St. Albans was only constituted in the year 1877. Previously it had been included in the diocese of Rochester, but when that was limited to the southern bank of the Thames, certain additions were made to the part lying north of that river, and St. Albans gave the name to and became the cathedral town of the new diocese; the Right Rev. T. L. Cloughton—at that time Bishop of Rochester—becoming first Bishop of St. Albans. The new-formed diocese has, at present, neither dean nor canons residentiary; but is fortunate in finding ready to hand one of the grandest and the most interesting churches of England as its cathedral.

In few districts are we carried further back in the history of our country than in the immediate neighbourhood of St. Albans. The site of the abbey church was “holy ground” long before the mission of Augustine: on the opposite slope, on the other side of the little river Ver, still remain ruins of the Roman town of Verulamium. Earthworks in the neighbourhood are said to be remnants of the stronghold (*oppidum*) of Cassivelaunus, chief of the Cassii, which

was stormed by the troops of Cæsar. Near to or in some part of this was founded the first Roman city built in Britain; whose site is still indicated by fragments of ruined walls and great tree-covered mounds. It was stormed and sacked by the British forces in the revolt headed by Boadicea, and it was again rebuilt when the Iceni had been subdued by the legions of Suetonius Paulinus.

The event which led to the foundation and the fame of the abbey church is said to have occurred about the end of the third century in the Diocletian persecution. At that time a young Roman of good family, named Alban, was living at Verulamium. Though he was a pagan, one of the Christian priests, who were being everywhere hunted down, sought refuge in his house. In the few days of his sojourn Amphibalus, the fugitive, had gained his host as a convert, and when his hiding-place was discovered Alban dismissed Amphibalus, and wrapping himself in the priest's robes, awaited the arrival of the soldiers. On being taken before the prefect, the deception was of course discovered. Alban declared himself a Christian, and was led forth to Holmhurst, the hill across the Ver, to execution.

Miracles, the legend tells us, were duly wrought, but at last the saint's head was smitten off and he was buried at the place of doom. Amphibalus also, before long, was captured and tortured to death at Redburn, a village on the Watling Street Road, about four miles from St. Albans. Time went on, persecution ceased, and the Roman Empire became Christian. The heresy of Pelagius disturbed the peace of the church, and brought to England Germanus of Auxerre and Lupus of Troyes. During their visit the remains of Alban were solemnly exhumed, and a small wooden chapel was built to mark the sacred spot. A synod was also held at Verulamium in the year 401.

But evil times were yet to come, when the heathen English invaded the land. The chapel perished; even the memory of the site was lost. Not till the later part of the eighth century does a continuous history begin for St. Albans Abbey. At that time Offa, King of Mercia, smitten by remorse for a treacherous murder, decided to found an abbey in honour of St. Alban. The martyr's remains were discovered, as chroniclers say, miraculously, by the leading of a star, and a little church was built upon the spot. Offa then departed to Rome, and on his return founded and richly endowed a monastery for monks of the Benedictine order. A little town, as was natural, grew up around the new abbey. Roman Verulamium became wholly deserted, and its ruins the haunts of wild beasts and of evil characters. Shortly before the Norman Conquest it was determined to rebuild the minster. For this purpose Abbot Eadmer and his successor collected materials, using the ruins of Verulam for a quarry. Its accomplishment was delayed by the coming of the Norman invader, whom the

English monks and their abbot resisted to the utmost of their power, and the work did not begin till Paul of Caen, a Norman, was appointed Abbot of St. Albans by William. With the materials already collected and others from the same sources, he erected a great church on the ancient site. Many changes have since been made, as will be described below, but the transepts, central tower, eastern part of the nave, with a few small portions of the choir, were the work of Paul of Caen.

The town of St. Albans is built upon the edge of an upland plateau, and straggles downwards towards the river on the west and south-east. The church is built just at the edge of the plateau, where it begins to round off for the descent towards the valley. On the northern side it was near to the houses of the town, which, since the Reformation, have encroached upon its precincts; on the slopes towards the south stood the monastic buildings. These have disappeared with the exception of the principal entrance, a work—though somewhat altered in later years—of the latter part of the fourteenth century. Only some inequalities in the turf, or some chance scrap of wall hidden in a garden, mark the site of one of the most famous of the Benedictine monasteries of Britain.

A glance at the abbey church shows it to be unique in England. The long ridge line of the nave roof, the massive central tower, the prominent transepts, like it, except for some later insertions, of the simplest Norman architecture and built of Roman brick, and then the great and more varied extension eastward, show that we have before us a building of no ordinary interest and no common design. The western front is obviously new, for it was rebuilt only a very few years since. It is, however, to a great extent a reproduction of the façade which was begun by John de Sella about the end of the twelfth century, and completed, after interruption, by William of Trumpington.

This façade had been defaced in the middle part of the fifteenth century, by the insertion of a huge Perpendicular window of mechanical design, and in the subsequent ill fortunes of the abbey, it had been hacked and patched with the commonest materials and in the most unskilful way, till only the practised eye could recognise the traces of its former beauty. The present façade is composed of a centre, flanked by rather lofty wings ending in turrets—slightly in the style of Salisbury—the latter are to a certain extent screens, as the wall is carried up beyond the level of the aisle roof. Each is pierced by a door in front of which is a deep porch, and the upper part is relieved by a double row of arcades, while in the centre is a fine Decorated window, in design rather later than the rest of the façade, and there is a doorway and porch below. For the lower stage and for the arcades sufficient fragments of early work were left to enable the architect to reproduce to a great extent the ancient design,

and some portion of the work of John de Sella still remains incorporated in the porches. Shortly before the rebuilding of this façade a new and high pitched roof had been placed upon the nave, which is now terminated by a gable pierced with lancet windows, rising behind an open-work stone balustrade.

It may be convenient, while still standing outside the cathedral, to enumerate briefly the main epochs of building or reconstruction which are recorded in its walls.



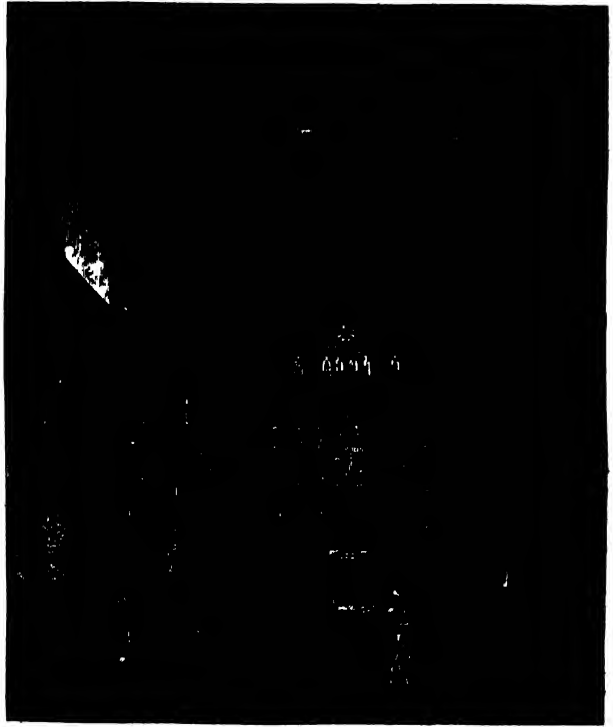
THE TOWER.

Paul of Caen, as has been said, was the builder of St. Albans Abbey on its present scale. He erected, using as his materials, almost exclusively, Roman bricks, taken from the ruins of Verulam, a church whose dimensions, except at the eastern part, corresponded with the present. Its total length was 450 feet; its plan was a Latin cross with well developed arms, the nave being 285 feet long; the choir as usual having an apsidal termination. Partly from the nature of the materials, possibly from a desire to gratify the feelings of the brotherhood, the style of Paul's building is of an archaic simplicity. It seems as if it might be a century older than, instead of almost contemporary with, the work of Gundulf at Rochester and of Walkelyn at Winchester. Rather more than a century later the architects began upon the west front. John de Sella pulled down, two or three years before the end of the twelfth century, the Norman western towers, and commenced the erection of a

grand façade in the Early English style, but, as the chroniclers say, he was one of those who began to build without counting the cost, and the work soon came to a standstill. It was, however, completed (except the towers) by William of Trumpington, his successor, by whom the four adjoining bays on the northern and the five on the southern side of the nave were rebuilt. About the year 1256 John de Hertford rebuilt the choir, and began the elaborate group of chapels to the east; the Lady Chapel, by which the whole was terminated, appears not to have been completed till about the year 1320. Very soon after this, in the year 1323, two of the Norman piers on the south side of the nave fell with a great

crash, and caused the ruin of about a hundred feet of the roof. In consequence of this five bays of the Norman work were rebuilt in the Decorated order. After this little was done till nearly a century had passed, when Whethamstede was appointed abbot. He ruled from 1420 to 1440, and then resigned, but on the death of his successor in 1452 he was again elected, and so remained in office till his death twelve years later. In his days great changes, mostly for the worse, were made. The high pitched roofs were removed from the nave, its aisles, and the transepts, and replaced by structures of a lower pitch. Huge windows were inserted in the west façade, and in the two ends of the transept,* and the older work generally was considerably maltreated. Wallingford, appointed abbot in 1476, erected the grand screen behind the high altar, and with this practically ends the history of pre-Reformation work at St. Albans.

The building suffered severely after the suppression of the monasteries. Incredible as it may seem, this noble abbey, with its historic memories, would have been destroyed by the ruthless barbarians who disgraced the English Reformation, had not the townsfolk of St. Albans come forward and purchased it as their parish church. At this time a passage was driven through the building east of the retro-choir, the arches communicating with the latter being walled up, and the Lady



THE CHOIR, LOOKING EAST.

* Mr. J. Chapple, who was clerk of the works to Sir G. G. Scott, and continued in charge of the restoration after Sir Gilbert's death, informs me that the reckless way in which Whethamstede's architects executed their task of "beautifying" the ancient structure, has nearly brought about its ruin. By cutting away the solid masonry of the end walls, in order to insert their huge windows, they destroyed what was essential constructively in order to bind together the side walls; hence these slowly inclined outwards under the pressure of the roof, and would probably have fallen in no long time had not the late restoration been begun. I am greatly indebted to the kindness of this gentleman for much unpublished information connected with the architecture of the abbey, and the history of its restoration.

Chapel converted into a school. Visitors who feel inclined to be severe upon the injuries wrought on this and other parts of the fabric, must bear in mind that the townsfolk had acquired a building out of all proportion to their wants, the proper maintenance of which would have been a constant and heavy expense, and that but for this St. Albans would have been now as the cathedral of Coventry or the neighbouring nunnery of Sopewell. Repairs were undertaken now and again in the later part of the seventeenth and in the eighteenth century: one of them being the restoration of the south transept window, blown in by the gale of 1703, but it was not till the present century that any serious attempt at restoration was made. Mr. Cottingham carried on some important works in 1832, and in 1856 some more was done by Sir G. G. Scott. Still, on both these occasions the difficulty of raising adequate funds prevented any very systematic restoration of the building. But in the year 1870 the church may be said to have taken matters into its own hands. On the 1st of August it became evident "that the central tower was cracking up and falling!" The architect was at once summoned by his clerk of the works, and quickly saw that the reported danger was only too true. The tower was shored up by immense balks of timber, but for more than six months the workmen ran a race with ruin, and only won by a neck. The piers were then strengthened and in part rebuilt, the tower was clamped by iron bolts, and the whole, we may trust, made secure for generations to come. The passage which cut off the Lady Chapel was closed, the school was transferred to the old gateway, and the restoration of the eastern portion of the church was commenced. The next step was to lift the roof off the nave and screw back the walls to a vertical position. After the death of Sir G. G. Scott, it was decided to replace Whethamstede's roof by one of the original pitch, and to rebuild the west front. This decision gave rise to great controversy, and to the secession of some of those who up to this period had taken an active part in the restoration. Into this contest it is not within our purpose to enter. The whole question of restoration is ever a thorny one, and there will always be the two camps. Our own sympathies are generally with the more conservative, but we must frankly admit that the west front of St. Albans was hopelessly mutilated, and for two centuries at least had been patched with heterogeneous materials of the commonest kind; Whethamstede's great window being the only mediæval feature in respectable condition, and this, as we have seen, was in itself an intrusion. The façade was past "restoration;" the choice lay between the merest repair and reconstruction, and there can be no question that even if critics may differ about portions of the present work, it is one worthy of a great cathedral.

On entering the nave, we have right and left of us the beautiful Early English work of William of Trumpington—arches, triforium, and clerestory. We find our view is somewhat limited by the stone screen, against which once stood the altar of St. Cuthbert, a work of the fourteenth century; above this now rises the organ, which, on

the eastern side, is supported by a handsome new screen of carved oak. Thus three bays of the nave are now occupied by seats. On the northern side the rude Norman work of Paul of Caen still remains; on the southern is the Decorated reconstruction described above, which harmonises well with the more western part of the nave, but is still more ornate. In the transept and tower, of which two stages are visible from within, we have in the main the original Norman work, and the singular columns of the triforium cannot but attract attention. So archaic are some of their patterns that some antiquarians have suggested that they once formed a part of the Saxon church. The floor of the northern transept is at a higher level than that of the southern; the building also rises eastward by a series of steps till the site of the high altar is reached. The south transept leads into a remarkable, rather late Norman, annexe, which formed the slype of the old monastery. The choir is almost closed eastward by the magnificent screen of Wallingford, which once was adorned by figures, and has considerable resemblance to that at Winchester. It has been lately restored, and figures have been replaced in the numerous niches. The choir has been repaved with embossed encaustic tiles, made from an old pattern, which still remained in the building, but a considerable part of the floor towards the east is covered with marble slabs, from most of which, unfortunately, the brasses have been torn away. The arches which separate the choir from the nave are blocked up for the present, but in the one north of the altar is the magnificent chantry chapel of Abbot Ramryge, who died about 1509, and on the south, that of Abbot Whethamstede; on the floor is temporarily laid a magnificent brass commemorating Abbot de la Mare, the host of John of France. The extreme east of the choir, behind Wallingford's great screen, forms the chapel of St. Alban, in which his relics were preserved. At the dissolution of the monasteries the shrine was destroyed, and for long its only memorial was the Purbeck marble slab in the pavement on which it once stood. But during the late restorations some carved fragments were discovered, which the supervisors shrewdly suspected had belonged to it; careful search was made, under floors and wherever openings had been blocked, with the result that almost the whole of the shrine has been recovered, the pieces have been skilfully fitted together, and this beautiful relic of mediæval workmanship has been replaced in its former position. The style is Early Decorated. Another relic, hardly less interesting, has been preserved intact, this is the "Watching Gallery," a richly-carved oak structure in two stages, placed on the north side of the shrine. The lower part contains cupboards, probably for smaller relics and ecclesiastical vessels. South of the shrine is the monumental chantry—erected by Abbot Whethamstede, to Humphrey the "Good Duke" of Gloucester. Though his rank was only equalled by the love borne him by the people, he saw his wife led in penance through the streets on a charge of witchcraft, and was found dead in his bed, not without suspicions that if the Duke of Suffolk

and Cardinal Beaufort had wished it, his life would have been longer. A rude painting represents the condition in which his body was found in 1703. So great was the veneration of our ancestors for everything ancient, that for years visitors to the abbey were allowed to carry away the duke's bones as "curiosities!"

Some restorations have been accomplished, besides its restitution to the church.



ST. ALBAN'S SHRINE.

in the eastern part where the retro-choir joins the Lady Chapel. This was to a large extent effected by the exertions of a committee of ladies, headed by the Marchioness of Salisbury, but the devastation of this part of the building has been fearful, the carved work in many places having been completely hacked away, and even the ashlar now and then stripped from the walls, so that in parts "restoration," in any strict sense of the word, is impossible. During the work considerable fragments of the shrine of St. Amphibalus were found, and these have been fitted together and placed east of the retro-choir. Though the recovery has been less complete than in the other case, we are enabled to form a very fair idea of the original structure.

Of the famous men once connected with the monastery of St. Albans our space does not permit us to write. Kings of England, from the days of the Norman Conqueror downwards, came to pay their devotions at the shrine of the great English saint. Hither was brought Henry VI., a captive after his defeat at the first battle of St. Albans, and here again, released from captivity, he came to offer thanks after the second and far the more fortunate battle. John of France also, after Poitiers, was committed to the custody of Abbot de la Mare. Great men were these mitred abbots; they even disputed priority with Westminster. They had at one time the power of life and death, and held large estates. Towards the end of the lists appears the name of Cardinal Wolsey, who held the office *in commendam*. The members of the foundation were often honourably distinguished for learning. Among them are found the names of Matthew Paris and other chroniclers. Adrian IV., the only English pope, when a young man, in vain sought admission into the order. He was at that time too unlettered for the fraternity. "In the days when an emperor held his stirrup he probably regarded with complacency his failure at St. Albans."

Important changes have within the last few years been made in the process of restoration, or, as some would call it, destruction. The roofs of the transepts have been raised to the same pitch as that of the nave; their ends, north and south, have been to a great extent reconstructed. In the north one a huge circular window replaces the fifteenth-century intruder; in the south one five lancets have been inserted, which internally appear of the same height, and externally rise to the centre light, an arrangement gratifying to those who stickle for truth in architecture. The corner turrets have been "restored;" picturesque formerly, they are now hideous. The old windows had not much to commend them, and were vandalisms in their day; but they had acquired a certain historical interest of which the new are wholly destitute. These are no more congruous with the rest of the architecture, and are rather commonplace as designs. But the worst act of vandalism—for no milder term can be used—is the destruction of the ancient slype. Its mangled remains are now inserted as "curiosities" in the new structure which replaces it,* and underneath the window of the south transept. It is melancholy to see what mischief zeal without discretion has wrought recently at St. Albans. Liberal as an enthusiast may be, the indulgence of architectural vagaries should not be permitted in a building of national interest.

T. G. BONNEY.

* That is to say, the remains have been dismembered (after the modern fashion of murdering), and are found in two places.

ROCHESTER.



THE see of Rochester is the daughter of that of Canterbury: the first outpost advanced by Augustine from his settlement in the palace of Ethelbert. Its cathedral bears also a strong family likeness to the mother church. Here, and at London simultaneously, he established new sees seven years after his own landing in Thanet.

The situation was well selected for a missionary church. Hrofs ceastre—now Rochester—was a fortified station on the line of the great highway of the Watling Street, commanding the point where it crossed the Medway; and the bishopric, of which it was the cathedral town, included the western part of Kent. Justus was the first bishop, one of the band who had come to strengthen the hands of Augustine after his arrival in England; and he, after twenty years of work—at one time troublous, when Ethelbert's son relapsed into paganism—was translated to Canterbury. Paulinus, also the great missionary of the North, after his expulsion from York, undertook the charge of Rochester. Here he died, and was buried in the cathedral, of which his shrine was for long one of the chief attractions.

Of the building in which he worshipped—the church, which according to Bede, was built by Ethelbert himself—no trace remains. The situation by the Medway, which had once been an advantage, became a bane in the days of the Danish rovers. The cathedral fared no better than Canterbury, and when William the Norman came to England it was greatly ruined. After the Conquest, Gundulf—a friend of Lanfranc's and a mighty builder—was appointed Bishop of Rochester. The earliest parts of the present cathedral are his work; to him also the keep of the neighbouring castle as well as the White Tower in London are attributed. Doubts have been expressed concerning his hand in these, and probably most of the cathedral which now remains is of slightly later date, but still the Norman part of Rochester was begun by Bishop Gundulf.

As has been already said, there are many respects in which the material fabric of Rochester proclaims its relationship with Canterbury. In an important one however, it differs; that, though the relics of Paulinus, and still more those of St. William of Perth, brought to it pilgrims and wealth, Rochester never enjoyed that full tide of gifts which flowed into the coffers at the shrine of Thomas, and so does not exhibit that efflorescence of architectural splendour which makes the eastern end of Canterbury in some respects unique in England. The plan of Rochester

is simpler; beyond its eastern transept it has only a comparatively short chancel; its architecture is less ornate, its shrines occupied less commanding positions. In another respect also it differs from Canterbury, and that for the worse; it is far more closely hemmed in with buildings, so that it is extremely difficult to obtain a good view of the cathedral, indeed it is better seen from the keep of the old castle than from any position on the ground itself.

Externally the cathedral cannot be called an impressive building. Small in itself, there is nothing in its outline to enhance its dimensions or appeal to the senses by grace of outline instead of grandeur of size. It is without western towers; and the central one is low and squat; at a glance it proclaims itself modern or modernised, and is no better, perhaps worse, than most Gothic of the early Victorian period. We pass from the High Street of Rochester beneath one of the old gateways of the monastery, now almost buried in houses, through a comparatively narrow passage into the precincts of the cathedral. The view, however, of its western part is impeded by the Church of St. Nicholas, which stands immediately to the south of the western end of the nave, and after passing this we reach the little open space in front of the main entrance. Here, if we are readers of Dickens, we may remember how he has interwoven the chief features of the scene with the story of his last and unfinished work, and if it be summer-time, through the open west door of the cathedral we may look "down the throat of old time." The west front is not the least noted part of Rochester Cathedral; in its main outlines it is Norman, although it did not escape the vulgar hands of fifteenth-century "improvers," and was disfigured by the insertion of a commonplace Perpendicular window. This has deprived us, as at Norwich and at so many other places, of a perfect and, as far as we can conjecture, a very pretty piece of Norman work. The design consists of a centre of the width of the nave, flanked with turrets, only one of which remains in its original condition, and two wings formed by the side aisles. It is ornamented by a series of arcades, and has an extremely beautiful though rather small centre doorway. The design of this, according to Mr. Fergusson, is Continental rather than English; two of its shafts are carved with figures, supposed to represent Henry I. and "Good Queen Maud." The nave is in great part Norman, but the fifteenth-century "improvers" rebuilt the clerestory and raised the roof (which is of wood and plain), thereby destroying the harmony of its well-balanced composition. The nave-arches and piers, though simple in design, are good in execution, and the triforium, which is made an important feature, is more richly ornamented than is usual. By a subsequent heightening of the side aisles, the usual gallery above the latter has been destroyed, so that the triforium arches are now visible on both sides from within the church. The two last bays to the east are Early English work, and show the influence of the school of architecture which left so conspicuous a mark on Canterbury. So far as one can

judge there seems to have been an intention of rebuilding the nave, but this, we may say, fortunately, was not carried out, as thus a very interesting relic of Norman work has been spared. As the connection between the two cathedrals has always been close—Ernulf, once Prior of Canterbury, having been among the Bishops of Rochester, and a zealous architect at both—it is very probable that in the nave of the latter, begun by Gundulf, and perhaps brought very near completion by Ernulf himself, we can obtain some idea of what the Norman nave of Canterbury



ROCHESTER, FROM THE RIVER.

was like. The Cathedral of Rochester, and especially its nave, has not fared well. Twice in the twelfth century it suffered severely from fire, but exactly how much and what damage was done on those occasions we do not know, or in what parts the flames were most destructive. When the castle was besieged in 1264 by Simon of Montfort, his soldiers plundered and grievously injured the cathedral, converting the nave into a stable, setting an example which the Puritans afterwards followed. These were saved the trouble of breaking the stained glass windows—a favourite occupation, as it gratified both iconoclastic zeal, and the destructive impulse in human nature that makes pelting a bottle so pleasurable a pastime—because they seem to have been smashed or stolen after the dissolution of the monastery. The brasses, however, in which, as we can see from their moulds in the monumental

slabs, the church was very rich, disappeared then, and the nave was long used as a carpenter's shop, several saw-pits being dug in it.

Like the two eastern bays, the transepts are Early English, though not all of the same date, and they recall the work of the two Williams at Canterbury. On the southern side of the nave, just west of the transept, is a chapel dedicated to St. Mary, a Perpendicular structure, recently restored; and in the same transept is the monument to one Richard Watts, a local worthy in the days of Elizabeth, whose memory is kept green by the hospital which

he founded and endowed for the nightly entertainment of six poor travellers, pro-



THE NAVE.

vided they be not rogues nor proctors."

As at Canterbury, the choir is to an exceptional degree shut off from the nave. It is enclosed by a stone screen, and approached by a flight of steps, the latter construction being rendered necessary by the crypt beneath the eastern part of the church. In the larger cathedral this arrangement enhances the idea of magnitude, in the smaller it has, we think, an opposite effect. The choir especially seems narrow and cramped. Its architecture is rather heavy, and it produces on the whole an "imprisoned" feeling. The style is Early English, but the exact date is not known; it was, however, completed before 1227. The most marked peculiarity is in the western part of the choir, which is entirely shut off from the aisles, and does not seem to have ever communicated with them, the wall appearing to be perfectly solid up to the clerestory. The



THE CHOIR.



ENTRANCE TO THE CHAPTER-HOUSE FROM THE TRANSEPT.

stalls are wholly without canopies, and the wall behind is adorned with diaper painting, this being a restoration of ancient work. On the north side is a rather narrow aisle, interrupted by a flight of steps; on the southern a much wider aisle, with a curious roof. From this the crypt is approached, and another flight of steps leads through a doorway into the south-eastern transept. These eastern transepts—entirely open to the choir, and so available during the time of service—with their comparatively broad eastern aisle, give this portion of the choir a spacious aspect, contrasting with the narrowness of the western part, and the architecture in many respects recalls the work of “English William” at Canterbury. Farther east is the short chancel, with its double eastern triplet of lancet windows, one of the late restorations. Purbeck marble is freely used in the decoration of this part, and the contrast between it and the western portion is very singular.

In the northern choir-transept was St. William’s tomb, and on a flat stone in the middle of the same transept his shrine is said to have rested. St. William was a worthy baker of Perth, noted for his liberality to the poor. He undertook a pilgrimage to the Holy Land, and intended to visit the throne of Becket on his way, but without going so far as Gadshill he fell among thieves, who were worse than those on the descent to Jericho, for they left him quite dead. His corpse was brought to Rochester and solemnly interred. Presently miracles began to be wrought at his tomb, and he who had been a pilgrim himself became the cause of pilgrimage in others. The offerings of the faithful paid for the building of the eastern part of the church. St. William was murdered in 1201, and was canonised fifty years afterwards.

The pavement of the choir—encaustic tiles—is modern; so are all the fittings, as well as the communion-table and the handsome reredos. In fact, the whole of this part of the cathedral was remodelled in Sir G. G. Scott’s restoration, which was completed some few years since. The nave, as we have said, is destitute of monuments of any interest, but several remain in the choir. Purbeck marble is the material commonly used. In the north choir-transept is a fine canopied monument, greatly restored, which marks the resting-place of Walter de Merton, once Bishop of Rochester and founder of the earliest college in Oxford, if we decline to accept the mythical story of Alfred and University College. He was a clear-sighted man for his age—he died in the year 1278—for he ordained in the statutes of his new foundation, that if any member of it took the vows of a religious order he should forfeit his fellowship.

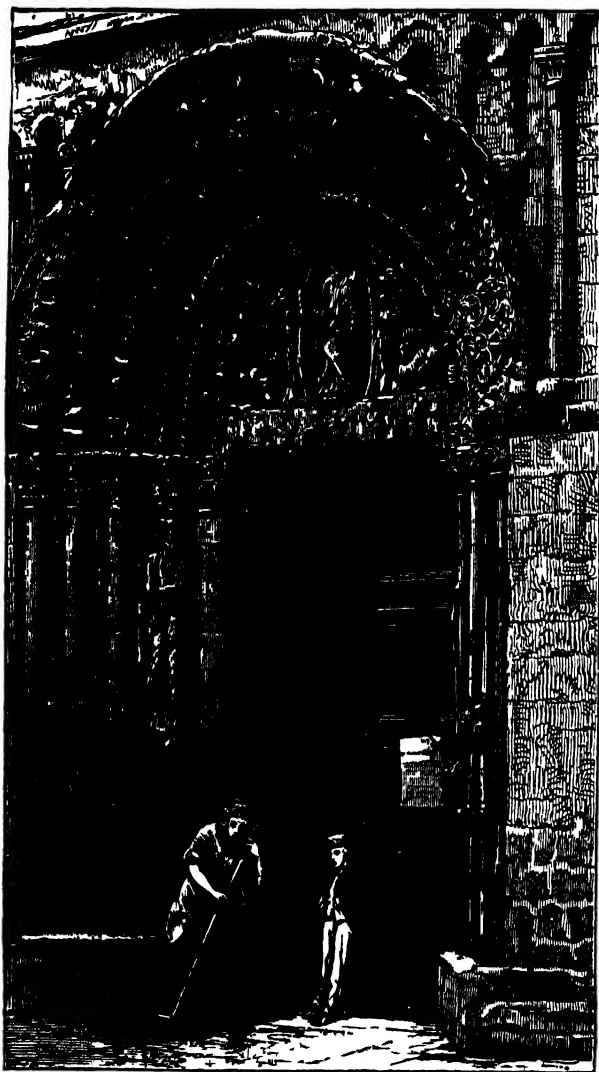
In this transept also are commemorated Bishop Warner and Archdeacon Warner, his son, monuments of the later part of the seventeenth century, and Bishop John de Sheppey (died 1360), whose tomb still retains its ancient colouring. Glanville’s sarcophagus, though much damaged, will attract notice from its unusual form, and the richly-carved canopy of the recumbent effigy of Bishop Lawrence de St. Martin;

the one belonging to the earlier, the other to the later, part of the thirteenth century. A plain slab on the opposite side is believed to cover the dust of Gundulf, the builder of the cathedral, and near him is the tomb of one of his successors, Bishop Inglethorpe, who died in 1291. In the eastern wall of the south-east transept is the noted doorway, leading to the chapter-room, a magnificent piece of Late Decorated work, which is supposed to date from about the middle of the fourteenth century. The chapter-room itself is a modern building, a narrow, mean room, with no more architectural pretensions than a scullery; indeed, on the first sight of it from the exterior one concludes that it is simply part of the back premises of the deanery. Its library, however, contains some interesting books. Some fragments of the original chapter-house are incorporated into the deanery, and the ruined west front, a fine piece of Norman work, together with a portion of the eastern wall of the old cloister, may be seen in the gardens. The position is an exceptional one, and the doorway already mentioned did not lead to it but to the dormitory of the monks.

We must not omit to notice the crypt, one of the most interesting parts of the cathedral. As at Canterbury, this is to a considerable extent above ground, and is thus tolerably well lighted; it is approached, as has been said, from the south choir aisle, and extends under the eastern transept and the chancel, and about half of the western or narrower portion of the choir. The greater part is Early English, of the same age as the choir above. The western part, however, is massive Norman, and is no doubt the work of Bishop Gundulf, and so rather earlier than most of the nave; for commonly speaking the latter was not begun till the eastern part of the cathedral was well advanced, if not completed. Unfortunately the hydraulic apparatus connected with the organ has been placed in this portion, so that it is now almost impossible to examine the architecture.

Outside the cathedral there is not much to delay the visitor. He will wonder at Gundulf's massive and half-ruined tower, more like a part of a fortress than a cathedral, which seems strangely out of place between the two northern transepts. Perhaps the bishop had not quite lost the memory of the Danes, and determined that if ever again plunderers came to his church there should be a safe place of refuge for its treasures. Mr. St. John Hope, to whom we are much indebted for information, considers that it probably stood eastward of the ruined cathedral of the English bishops, and bears no direct relation to the present structure. It was afterwards used as a bell-tower. There are some old gateways connected with the monastic buildings, generally much dilapidated, and from most places the noble keep of the old castle—attributed also to Gundulf, but probably slightly later in date—is a prominent feature in every view. A seventeenth-century house has replaced the palace once inhabited by the Bishops of Rochester. In that not a few men of eminence lived. Several of them have already been mentioned, but there

is yet one whose remains indeed found no honoured grave, but whose memory will ever adorn the annals of Rochester, and who was to Cambridge a benefactor no less open-handed than was his predecessor, Walter de Merton, to the sister university.

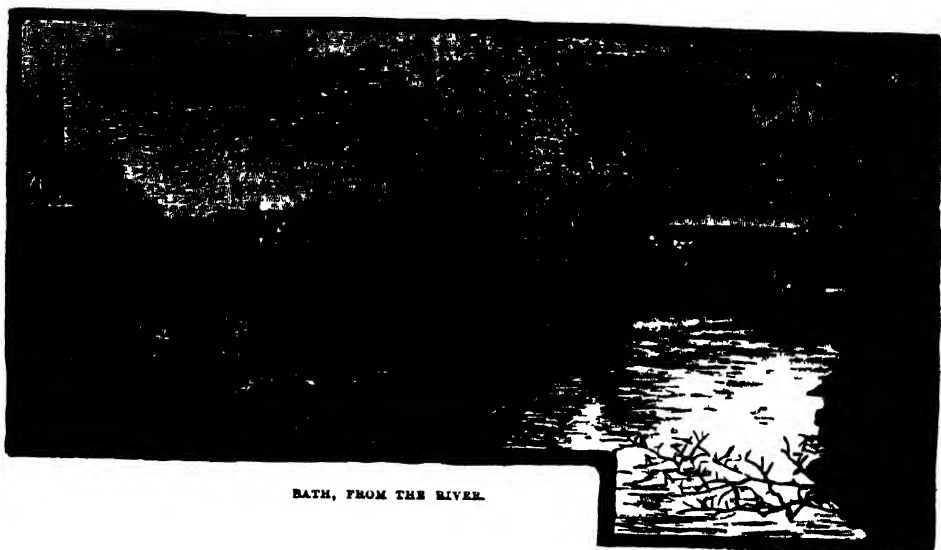


THE WEST DOOR.

his Bible his eye lighted on the verse beginning, "This is life eternal," and in that belief he laid his hoary head upon the block.

This was John Fisher, once chaplain to the Lady Margaret, mother of Henry VII., and for thirty-five years Bishop of Rochester, which in the days of his court favour he refused more than once to quit for better preferment. He was a man of exceptional learning and piety, to whose munificence, as a patron of letters, St. John's College at Cambridge bears witness. It was indeed the foundation of his patroness, but without him for a foster-father might well have perished in its infancy. But like so many men of gentle spirit and deep religious feeling, he clung to the old ways and dreaded the new. Hence after a while he fell out of favour with the king, Henry VIII. He feared change but not death. His conscience forbade him either to consent to the divorce of Catharine, or to take the oath of succession, and for this the tyrant condemned him to die. So the old man went to the scaffold, and as he opened

T. G. BONNEY.



BATH, FROM THE RIVER.

BATH.



THE visitor to Bath, whether he catches his first glimpse of the city from the summit of one of the circle of hills in which it lies embosomed, or sweeps through the valley in a Great Western express, will find from either point of view that one building seizes and fixes his attention. There is much in the natural surroundings of the place to awaken admiration; there are many graceful spires and church towers to gladden the eye; and climbing one above another on the hill slopes rise terraces and crescents, the masterpieces of the classic genius of the elder and younger Wood, built of the now beautifully weathered local freestone. But standing forth from all these looms up in the centre of the city the Abbey Church of SS. Peter and Paul, massive and square-built in form, but deriving lightness and elegance from its wealth of lofty windows, its flying buttresses and pierced parapets. The close observer will perceive that it is not ancient in comparison with the cathedrals of England, for it is indeed a most complete specimen of the latest style of pure Gothic architecture. But if his mind is fitly prepared to yield to the charms of the place he will be aware that the present city rises, phoenix-like, actually upon the ashes of a long-vanished predecessor, which flourished before Christianity was the acknowledged religion of Europe. When the Romans came to Britain they found in the hot springs, which still cause Bath to be a favourite place of human habitation, a means of reproducing one at least of the luxuries of their far-distant Italy, and the warm climate of this sheltered valley, together with the magnificent system

of baths which they created, rendered their settlement of *Aquae Sulis* a welcome oasis in the desert of this humid and sunless island. The traveller wending his way hither in those days along the Julian Way would have gazed upon nearly the same spot as that where the abbey now stands, and would have seen in like manner, dominating the public buildings of *Aquae Sulis*, the magnificent pagan temple dedicated to *Sul Minerva*, of which nothing now remains but some beautifully-sculptured fragments in the Bath Museum.



INTERIOR, LOOKING EAST.

When the country was becoming settled under its English conquerors, *Osríc*, an under-king of the *Hwicci*, is said, on doubtful authority, to have founded a nunnery at Bath in 676; about 775 the Mercian king *Offa* established here a college of secular canons. Archbishop *Dunstan* procured their expulsion, and the establishment in their place of a Benedictine abbey which continued, through various changes, until the dissolution of monasteries. King *Eadgar* came to Bath with great pomp, and was crowned in the abbey church on Whit-Sunday, 973, in the presence of a large assemblage of nobles and monks. *Leland* bears witness that as late as his time it was customary to elect from among the citizens on Whit-Sunday in every year a king of Bath, in joyful remembrance of the crowning of *Eadgar*.

The period of this church's greatest magnificence, however, began when *John de Villula* was appointed to the see of Wells in 1088. This great benefactor of the Abbey of Bath was a native and originally a physician of *Tours*, whence he is also called *John of Tours*; he had acquired considerable wealth, and by means of it obtained from *William Rufus* grants of the Bath Abbey, and subsequently of the city of Bath. According to the Continental custom, which was then becoming fashionable in England, of removing the bishop's stool to the largest town in the diocese, Bishop *John* transferred his from Wells to Bath. In connection with this change he pulled down the old church of the abbey, and set about building a suitable cathedral, which has now completely disappeared, except the bases of some of the pillars, which are to be seen at the east end of the present church and beneath gratings in the nave. Some idea of its size may be gathered from the fact that the present

church only occupies the site of the nave. Bishop John died about 1122, and was buried in the middle of the presbytery of his cathedral, where Leland saw his "Image" overgrown with weeds, while "Al the chirch that he made lay to wast and was onrofid." The removal of the bishop from Wells was naturally most unpalatable to the canons of Wells, who in 1218 won the final adoption of the present title of the see, and a few years later induced the bishop entirely to desert Bath, of which, however, he remained titular abbot and drew the principal revenues. The community was thus very much impoverished, and the priors allowed the cathedral to fall into disrepair, so that Oliver King, who was translated from Exeter to Bath and Wells in 1495, found it to be ruined to the foundations.

This prelate was the founder of the present church, to the building of which it is said he was moved by a dream, which he accepted as a divine revelation. Whilst at Bath, musing one night after his devotions, he saw a vision of the Holy Trinity, with angels ascending and descending by a ladder, near to the foot of which was a fair olive tree supporting a crown, and a voice that said, "Let an Olive establish the crown and let a King restore the church." This vision he sculptured on the west front of the abbey, adding the words "*de sursum est.*" Bishop King set about the work in the year 1500, but died three years afterwards, before the south and west parts were covered in or all the walls raised to their proper height. He was assisted by Prior Bird, whose rebus, a W and a bird, is to be seen on various parts of the building. At the dissolution all the glass, iron, bells, and lead were sold off, and the roofless building passed to private owners with the rest of the abbey property, but was presented to the city in 1560. Some years after, by the liberality of private persons, the choir was made fit for divine service and the church was reconsecrated and dedicated to SS. Peter and Paul. Dr. James Montague, who was appointed to the see in 1608, by his liberality and advocacy effected the completion of the church, in which he is buried under a handsome porphyry tomb, with a recumbent effigy.

Flying buttresses were added to the nave and pinnacles to the embattled turrets in the early part of the present century.

In 1860, when Sir Gilbert Scott inspected the church, it was very seriously dilapidated; and between 1864, when the work was commenced, and 1874, when it was completed, a thorough restoration was carried out at a total cost of £35,000. This included, beside the renovation of the fabric, the substitution of fan-tracery vaulting, in completion of the original design, for Bishop Montague's ceiling in the nave. At the same time the entire area was made available for service. The master-spirit of the restoration was the late rector, the Rev. Charles Kemble, whose munificence and energy were alike conspicuous. His health broke down suddenly at the close of the work, and he died in November, 1874, leaving a void in the public work of the city not easily to be filled. The many stained-glass windows are modern and of very varying merit.

The church, following its Norman predecessor, is in the shape of a Latin cross with a central tower. The design has been to give an effect of height, and for this purpose the transepts are very narrow and the clerestory is remarkably lofty, the aisle windows seeming somewhat stunted by comparison. Owing to the narrowness of the transepts the tower is not square but oblong in plan. The east front is plain and the aisles of the choir project beyond it, because the original intention was to



THE ABBEY, FROM THE NORTH-EAST

build out a Lady Chapel eastward. The east window, which is of seven lights, is square-headed, and probably occupies the position of the tower arch of the Norman cathedral. The north and south transepts have each long end windows of five lights. The nave consists of five bays and the choir of three. The length from the east to the west window is 225 feet; the width from the north window to the south is 124 feet; the width of the church, irrespective of the transepts, 74 feet. The transepts are 20 feet broad, and the tower 162 feet high. Passing to the interior, there is no triforium, the sills of the clerestory windows being brought down to the string-course above the arches. The pointed arches, the vaulting shafts running up between the clerestory windows, all direct the eye upward and

minister to the effect of the chief glory of the church, its intricate and beautiful fan-tracery vaulting. This unique feature gives the building a charm peculiarly its own.

The only chantry chapel is that of Prior Bird in the easternmost bay on the south side of the choir, but the work upon it is very beautiful. The same cause which stopped the building of the abbey itself prevented the completion of this chapel by its founder. It was furthermore very much cut about in the succeeding centuries and its exquisite decorations buried beneath successive coats of whitewash. In 1833 it was rescued from this state of neglect and repaired by public subscription, and when the abbey was restored the Kemble family caused the unfinished carvings to be completed with so much skill and fidelity that it is difficult to distinguish the old work from the new.

The abbey was a favourite place of interment when Bath was filled with fashionable visitors in the last century, and interments were crowded into it to an extent which would not now be tolerated. At the same time large monumental tablets were allowed to be plastered over the pillars of the nave and choir and to disfigure the building in all directions. It was this which suggested the well-known couplet—

"These walls, so full of monument and bust,
Show how Bath waters serve to lay the dust."

They are now, however, neatly arranged beneath the string-course on the walls of the building, none having been destroyed in the process. There are two monuments by Flaxman, two by Chantrey, and one by Nollekens to be seen here. Jane Lady Waller, wife of the gallant commander who held Bath for the Parliament and fought the battles of Lansdown and Roundway down, has a large tomb in the south transept, with effigies of herself and family. James Quin, the actor, whose praise of Bath as an abiding place for the evening of one's days is well known, has a monument with a good medallion portrait, and a very feeling inscription by Garrick. Beau Nash, the famous King of Bath, who ended his days in poverty and was buried at the expense of the Corporation, also rests here; and so does Rauzzini, the musician, the teacher of Braham, Incledon, and Storace; Dr. Haweis, the founder of the London Missionary Society; Dr. Sibthorp, the botanist; Dr. Caleb Hillier Parry, a well-known man of science in his day, and father of the Arctic explorer; William Melmoth, the translator of Cicero and Pliny; and Dr. Archibald MacLaine, the translator of Mosheim's "Ecclesiastical History;" Lady Miller, whose poetical amusements at Batheaston Villa acquired more than a local fame; Sarah Fielding, the sister of the author of "Tom Jones," and herself a novelist; and Parson Malthus, the author of the "Essay on Population." Sir William Draper is not remembered for any of the

virtues set forth in his pompous Latin epitaph, but as the subject of the scathing satire of Junius. John Palmer, M.P. for the city in two Parliaments, established at Bath the first Theatre Royal out of London; he also projected a reform of the mail service, which, notwithstanding jealousy and obstruction, quadrupled the revenue of the Post Office between 1783 and 1798. A grateful nation, however, never paid him the remuneration agreed upon. He and Ralph Allen, also a Bath man, were the two inventive minds to whom the postal service was most indebted before the time of Rowland Hill. Christopher Anstey, the Bath poet, is not buried in Bath Abbey, but there is a tablet to his memory here, as in Westminster Abbey. Physicians not a few have also mouldered into dust within these walls, which will, indeed, afford a more than usually interesting meditation "among the tombs."

HAROLD LEWIS.

WELLS.



WELLS is said to be the smallest city in England, and the reason is not far to seek. It has no history of its own apart from its ecclesiastical institutions; it has no natural advantages as a place of trade; it has never been a seat of manufactures, and has never had a great and powerful family living in its neighbourhood.

Apart from what may be said on utilitarian grounds as to the proper place for the centre and origin of the church life of a large diocese, it must be agreed that this sleepy hollow on the south side of the Mendips is a delightful and appropriate home for the calm and uneventful life of a capitular body. On the north side of Wells rise the Mendip Hills, detached outliers of which enclose it as in a basin; on the south, indicating the direction of the "island valley of Avilion," is to be seen the clearly-defined outline of Glastonbury Tor, crowned with the tower of its ancient Church of St. Michael, once an important landmark for miles around.

What we know of the beginning of the city is that about the year 704 King Ina established a college of secular canons by the great natural wells, which may perhaps have acquired an odour of sanctity in pagan times. These wells are still to be seen in the beautiful gardens of the bishop's palace, and feed the moat which surrounds it. Bishop Beckington (1443—1464), who built the three gateways to the close, also granted the citizens the right to supply a conduit in High Street from the wells by a twelve-inch pipe, and therefrom streams of water ripple down each side of the roadway of the principal street of the city, with an effect as pretty as it is unusual. The see of Wells was founded in 909, and Athelm was the first bishop. John de Villula transferred his seat to Bath about 1092. In 1139 it was decreed that the title should be Bishop of Bath and Wells; but Savaric, having obtained from Richard I. the rich Abbey of Glastonbury, which was believed throughout the Middle Ages to occupy the site of the earliest Christian church in Great Britain, transferred his seat thither, and assumed the title of Bishop of Bath and Glastonbury. But in 1218 the monks of Glastonbury obtained their release from a subjection which was very offensive to them, and the prelates have ever since been Bishops of Bath and Wells. Of their number have been Cardinal Wolsey, who held this see in *commendam* from 1518 to 1523, when he resigned it to accept the rich bishopric of Durham, being all the while Archbishop of York; and William Laud, who was appointed in 1626, being also Dean of Gloucester, but he was transferred to London in 1628. The most illustrious Bishop

of Bath and Wells, however, was Thomas Ken, a descendant of a very old Somersetshire family, born at Berkhamstead in 1637. He was a Wykehamist, proceeding from Winchester to New College, Oxford, in 1657. He accompanied Mary, Princess of Orange, to Holland as chaplain, and was also chaplain to the king. His refusal to allow Nell Gwynne to lodge in his prebendal house at Winchester is said to have induced Charles II. to give him this bishopric, to which he was consecrated in January, 1685. At any rate, Macaulay says of the king, "Of all prelates, he liked Ken the best;" and on the monarch's death-bed Ken was sent for, after the Archbishop of Canterbury had failed to persuade him to prepare for the end; but it was of no use, though the good bishop's "solemn and pathetic exhortation awed and melted the bystanders." Ken's stainless character won the respect of all his contemporaries, and in his diocese he was in very truth the pastor of his flock. Though Monmouth's men had stripped the lead from the cathedral to make their bullets, and had been guilty of more wanton and inexcusable sacrilege, yet when the Rebellion had failed, and the gaols of Dorset and Somerset were crowded with captives, the best friend of the prisoners was Bishop Ken, who impoverished himself in ministering to their needs, and pleaded eloquently, though in vain, for the king's mercy after the Bloody Assize. Ken was one of the seven bishops prosecuted by James II. for refusing to read the Declaration of Indulgence, and bore himself with the utmost dignity throughout that trying period. His peculiar views, however, made him after the Revolution one of the nonjurors, but he abandoned his palace quietly, and counselled passive submission to the rest of his party. He found an asylum with Viscount Weymouth in the noble mansion of Longleat, where he died on March 19th, 1711, and was buried beneath the east window of the parish church of Frome. His years of retirement were happily spent in study and in writing hymns. His sermons are now read only by the student, but his morning and evening hymns are well known. His successor, Richard Kidder, was, strange to say, killed with his wife in bed in his palace at Wells by the fall of a stack of chimneys during the great storm of November, 1703.

Every side from which the city is approached affords a picturesque view of the cathedral. Fergusson says of it: "Though one of the smallest, it is perhaps, taken altogether, the most beautiful of English cathedrals. Externally its three well-proportioned towers group so gracefully with the chapter-house, the remains of the vicar's close, the ruins of the bishop's palace, and the tall trees with which it is surrounded, that there is no instance so characteristic of English art, nor an effect so pleasing produced with the same dimensions." The present building dates from the time of Bishop Joceline of Wells (1206—1242), who pulled down all the previous building from the west end to the middle of the choir, and rebuilt it, dedicating the building anew to St. Andrew in October, 1239. The present nave, three bays of the choir, the transept, and the central tower as high as the roof, are generally



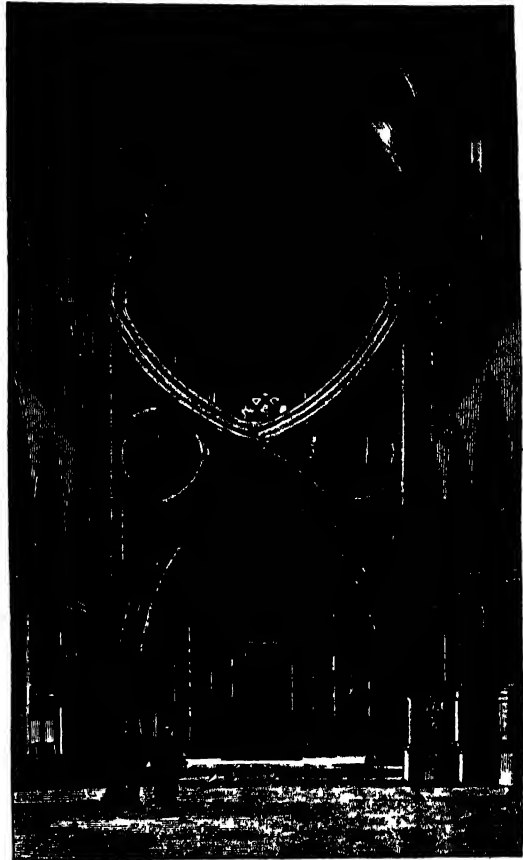
THE MARKET PLACE, WELLS.

attributed to this bishop, though there are some indications of an interruption of the work and modification of the original design. The work at Wells cannot be exactly compared with the Early English to be seen at Lincoln, Ely, and Salisbury, because there was evidently a local school of masons here, who continued to work in their own style—which more resembles Norman design, with considerable ornament and having mouldings of special richness—long after the new ideas had been introduced into England. This receives special illustration in the very beautiful north or Galilee porch.

The building was completed during the Decorated period, the crypt of the chapter-house being assigned to the time of Bishop Burnell (1274—1292), and the chapter-house itself to Bishop William de la March (1293—1302). The central tower was finished in 1321, but had to be supported with buttressing

arches in 1338. The Lady Chapel was finished before 1326, and the completion of the choir is attributed to Bishops Droghda and Shrewsbury (1320—1340). Of the two western towers, that on the north was carried up by Bishop Harwell (1366—1386), and that on the south by the executors of Bishop Bubwith (1407—1424). They also built part of the cloisters, which were finished by Bishop Beckington and his executors, and are therefore Perpendicular in style. We may add here that the total external length of the cathedral is 388 feet; the height of the nave, transept, and choir is 67 feet, and of the central tower 165 feet.

Though there is not here such a perfect close as that in which Salisbury Cathedral stands, yet there is, fortunately, a broad expanse of turf on the west side of the cathedral, so that the grand and imposing effect of the marvellous west front can be fully studied and enjoyed. The wall space, as well as the six projecting buttresses which divide it into five compartments, is covered with statuary as



THE NAVE, LOOKING EAST

with a screen. The figures stand tier above tier, resting upon pedestals, and are surmounted by elegant canopies, supported by shafts of Kilkenny marble. Instead of a great west window there are three lancet-headed lights, and the piers between these are also covered with sculpture. This magnificent work has evoked the enthusiastic admiration of Flaxman and Stothard, and indeed of all who have seen it. There is nothing like it in England, and Fergusson declares that it can only be compared with Chartres or Rheims. Between 1869 and 1876 the chapter spent upwards of £13,000 in levelling the green and in restoring the west front; all the canopies and shafts were then made good, but the figures were wisely left alone; but advantage was taken of the opportunity to photograph them. Much ingenuity has been bestowed upon the task of identifying them, and a very elaborate explanation has been given, but it rests upon no satisfactory foundation, nor does there appear to have been a recorded list of the statues. The modern visitor will probably prefer to the vain labour of endeavouring to name such a list of figures the contemplation of the beautiful effect of the whole work, tinted as it now is by age with a most soft and delicate grey, and to wonder at the skill of the unknown genius which planned out such a masterpiece of art many centuries ago.

The nave consists of ten bays, divided by octagonal piers, with clustered shafts in groups of three. The enrichment of the capitals approximates to Norman in character, and illustrates the influence of the local school. Various curious monsters are placed among the foliage. The triforium extends backwards over the whole width of the side aisles; the solid tympanum which fills each of its lancet-headed openings to the nave is grotesquely carved. The roof has not been altered, though Perpendicular tracery has been inserted in the clerestory and aisle windows. The ribbed vaulting rises from triple shafts which are supported on corbels; the coloured scroll ornamenting it is a restoration from traces discovered when the whitewash was removed.

In the central bay on the south side is the music gallery in three panels, of Early Perpendicular character. In the fifth bay from the west are two corbel heads of a king and a falling child, and of a bishop with a woman and children. Many fanciful stories have been told about them, but they probably formed supports for a small organ.

Under the western towers were two chapels: that on the north was the Chapel of the Holy Cross, the first station in processions; it is now the Consistorial Court. In the nave are two very beautiful chantry chapels. That on the north side is to Bishop Bubwith, who died in 1424. The screen-work and cornices are very beautiful and graceful Perpendicular work. That on the south side is Dean Sugar's, who died in 1489; it is very similar in style, with differences which show its later date. Close by is a sixteenth-century stone pulpit, the gift of Bishop Knight.

The inverted arches which help to support the tower—forming appropriately

enough a St. Andrew's cross—are a curious and ingenious device to check the settling of the massive superstructure; but though they are interesting on this ground, it cannot be said that they add to the elegance of the building. It is upon record that a convocation was hastily called in 1338 to consider the serious settling of the tower, and that this and auxiliary measures—such as blocking up some of the triforium arches to give a lateral thrust—were then resolved upon. The vaulting of the tower is decorated with fan tracery.

The transepts are Early English in style, like the nave, though not of precisely the same date. The carving of the capitals is worthy of note; those on the eastern side are of much later date than those on the west, with which much that is grotesque is mingled. In the south transept, for example, is shown a man in the agony of toothache; another extracting a thorn from his foot; while on the capital of another pier a theft and its consequences are depicted in four scenes. All these sculptures are done with vigour and a keen sense of humour. In the south transept is the late Norman font and the remains of the fine shrine of Bishop Beekington, besides monuments to other cathedral dignitaries. In the north transept is a curious old clock, constructed by Peter Lightfoot, a monk of Glastonbury, in 1325. It has been renewed and repaired until little of the original remains. But it still boasts four figures who dash round in opposite directions, as if at a tournament, when the hours strike, together with some other quaint mechanical movements.

Passing under the Decorated screen supporting the organ into the choir, the visitor sees before him a vista which is one of the most admired features of the cathedral. The first three bays are Early English, those beyond are Decorated work, to which period belong the whole of the clerestory and the rich and beautiful tabernacle work which takes the place of the triforium. The triple shafts of Purbeck marble and the brackets encircled with foliage are very beautiful. The handsome Perpendicular stalls were unfortunately removed between 1848 and 1854, and replaced by forty-one stalls of Douling stone; the misericords have happily been preserved. The canopied throne is ascribed to Bishop Beekington, but is probably earlier than his time. The east end consists of three arches, resting upon very slender and graceful shafts; above is some very rich tabernacle work, in harmony with the rest of the choir, and then an east window of seven cinquefoil lights, the arrangement of the tracery being unusual. The glazing represents the tree of Jesse, and is of the Decorated period. The unique feature of the choir is, however, the effect of the low diapered reredos, which conceals only the floor and lower parts of the more easterly portions of the church, and reveals the light and graceful clustered shafts of the retro-choir and the beautiful Decorated windows of the polygonal Lady Chapel. The present reredos is entirely modern, but that it is in harmony with the original design is clearly shown by the arrangement of the shafts

in the retro-choir, which are placed out of line with those at the east end of the choir, thus giving a delightful maze-like appearance to the eye, suggested perhaps by that of the tree-trunks in a forest glade, through which the sun sometimes shines, just as it beams through the stained glass of the magnificent windows of the Lady Chapel and lights up this scene with curious patches of reflected colour. In the north aisle of the choir is the tomb of Bishop William Button (1267—1274), generally called Bishop Button II., as he was nephew of William Button who filled the see from 1248 to 1267. They took their name from a village close to Bath, now called Bitton. His



THE CATHEDRAL, FROM THE SWAN POOL.

tomb is a coffin-shaped slab, with an incised episcopal figure, and is remarkable as almost the earliest example of an incised slab in Europe. It was once still more remarkable as a place of pilgrimage for those who suffered from toothache, it being believed until long after the Reformation that the sanctity in which the bishop had died was so great that a visit to his tomb was enough to drive away the malady. In the same transept is the tomb of Bishop Beckington, whose benefactions to the city have already been referred to; they were recognised by the mayor and corporation by an annual visit to his chantry to pray for the repose of his soul. The chantry has been removed by modern iconoclasts because it projected into the choir, but the tomb remains, and is of a type which was somewhat favoured in those days. On an upper stage is an effigy of the bishop in all the splendour of his episcopal robes; on a lower a grimly realistic depiction of his corpse in its winding sheet. The tomb of

Bishop Drokensford is very fairly carved, and has a lofty and beautiful canopy. There are several effigies also which have been identified by name with certain of the early bishops, but no reliance is to be placed upon the precise accuracy of the results.

The Lady Chapel is, strictly speaking, an octagon deprived of three of its sides by its forming part of the cathedral. Each of the five sides that are left contains a large Decorated window, with glazing of the same period.

From the eastern aisle of the north transept a fine staircase leads to the chapter-house. The staircase is lighted by two fine Decorated windows on the west side, and the effect of these, with the double arches at the entrance to the chapter-house on the other side of the stair, and the way over the chain-bridge (a covered way from the vicar's close to the church) between, is most picturesque as one looks up the stairs. The chapter-house itself is octagonal; it has a central pier, with sixteen clustered shafts, from which the ribs of the vaulting radiate. The corresponding ribs spring from shafts which are placed at the angles of the walls, between the large Decorated windows, each of which fills a face of the octagon. This chapter-house is one of the glories of Wells Cathedral. The ball-flower ornament is used very freely in its decoration, and the same fancy for grotesque heads at the head of the columns will be found here as in other parts of the building. Beneath the windows runs an arcade with Purbeck shafts and enriched canopies.

The cloisters are on the south side of the cathedral, and are of unusual area, but have only three sides instead of four. The canons of Wells did not need a cloister in the same sense as monks, and this is merely an ornamental walk, enclosing the burial-ground for the liberty of St. Andrew. It leads, however, to the bishop's palace, which was fortified by Bishops Ralph and Shrewsbury sufficiently to stand a severe siege. The great hall of Bishop Burnell (1274—1292) was the largest episcopal hall in England, but it was allowed to fall into ruins in the last century.

HAROLD LEWIS.

PETERBOROUGH.



THE city of Peterborough has grown up round the abbey. Until the changes of this century, which within thirty years have increased the population threefold, it was essentially an ecclesiastical borough. The fortunes of the people varied with those of the church. From the time when the little fen village of Medeshamstead saw the first establishment of a monastic body, to the prosperous and wealthy foundation of Burgh Saint Peter, and thence to its state of diminished wealth but perhaps increased dignity as the city of Peterborough, the church and town have been inseparably connected. The abbey called the town into existence.

The present cathedral is the third minster that has been erected on the same spot. The first was built in the seventh century, founded by a king of the Mercians, Peada, who died before the work was completed. This was entirely destroyed by the Danes in the year 870, in the time of the seventh abbot, Hedda, who was killed in the attack, together with the whole of his monks. It was a century before any attempt was made to remedy this disaster. In the year 971 King Edgar, moved by the story of the desolation of the place—instead of a monastery there being “nothing but old walls and wild woods”—commenced the building of the second church; and when it was completed came to see it with the Archbishops Dunstan and Oswald, and a great company of nobles. This building suffered much in another Danish attack in the middle of the eleventh century, but it was by an accident, in 1116, that it was finally destroyed by fire. A quaint legend, recorded by one of the chroniclers, attributes the calamity to an intemperate invocation by the abbot, who was in a choleric mood because the bakehouse fire would not burn and his meal was delayed. The building we now see was commenced within a couple of years of this time. The work proceeded, as was usual, from east to west, and took in all nearly one hundred and twenty years to complete, being consecrated by the Bishops of Lincoln and Exeter in 1237. The choir was ready for divine service in 1143, in which year the convent is said to have entered into their new church. At times the work proceeded with good speed, and each year saw some considerable addition; at other times it languished, for ten or more years together, from want of enterprise or lack of funds. But it is seldom that we can trace so completely

and precisely the gradual advance of the work as we can here. The original fabric remains, with additions, but with no great alterations. At the time of the consecration, much that we now see had not been erected. The bell tower, the western spires, the new building at the east end (often erroneously called the Lady Chapel), and the lantern tower which has been recently reconstructed, have all been added since. With the single exception of Norwich, it will be generally conceded that in Peterborough Cathedral we find the grandest and most complete Norman church left in England. It is true that the original Norman tower has perished, removed (it is believed) in alarm at the fate of the massive Ely tower in 1321; and that the windows in the nave aisles have been enlarged, and in other parts of the church altered by the insertion of late tracery; but it retains its Norman choir and apse, a remarkable series of monumental effigies of early abbots, and wooden Norman ceilings to the nave and transepts, which are unique. The grand western transept and Galilee porch were an after-thought. Originally the building was meant to terminate with two towers, at a distance of three bays east of the present front. Evidences of this are still to be seen in the increased size of the nave piers, which were constructed to support these towers; in the greater thickness of the aisle walls at the same place; and in other indications easily to be detected by close inspection. It is probable, but not established, that these towers were actually erected. One of the main charms of the interior is to be found in the continuity of style which prevails. As the erection of the nave proceeded, the fashion in architecture was changing. The sturdy mass of the Norman pier was giving way to a pillar of lighter and more elegant construction, and the pointed was beginning to supplant the round arch; but happily the nave here was finished in the same style as that in which it was begun, notwithstanding this change of fashion; although in many of the details, such as the bases of the piers towards the west, and the heads in the arcades of the aisle walls, the influence of the later style has made itself felt. In the western transept itself are some glorious examples of the transition period, large pointed arches being covered with the characteristic mouldings of the Norman style.

The finest feature of the cathedral is its west front. This has been described by no mean authority as "the grandest portico in Europe." The date of its erection has not been recorded; but as it is in the best style of Early English architecture, it may be assumed to have been completed a few years only before the solemn dedication of the whole church, already mentioned, in 1237. A south-west tower has never been built, and it is much to be doubted if the general effect of the western façade would be improved by the addition of a second tower. Of the spires, that to the south is by far the more beautiful. It is of early fourteenth-century work, and some feet more lofty

than its fellow, which was erected some eighty or one hundred years later. The graceful combination of pinnacles and spire lights at the foot of the south-west spire is, as a work of art, the most beautiful thing to be seen in Peterborough. But glorious as is this western front, it has some blemishes, detected at once by the artistic eye. The central gable is a true one, being the termination of the nave roof; but the side ones are to a certain extent a deception, for they have only smaller roofs built on purpose for the gables. And the insecurity of the

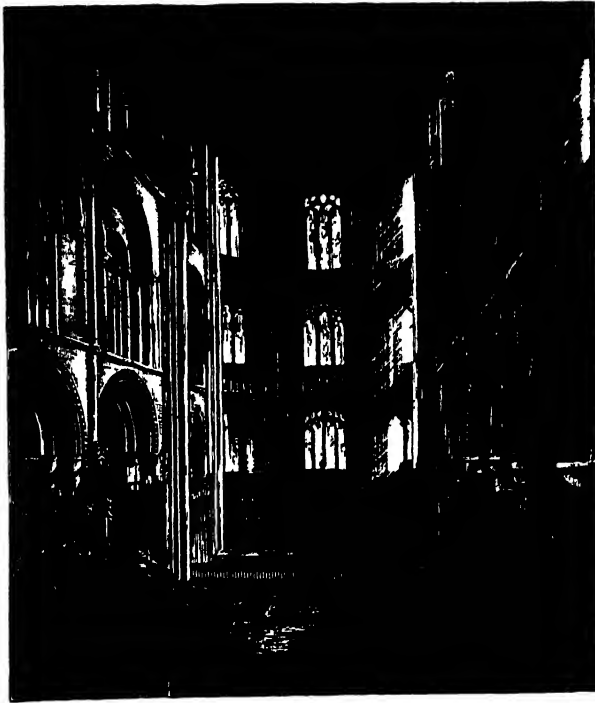


THE WEST FRONT

whole, built without any buttress on the west, is manifest. This has been in part remedied by the erection of an inner porch with a room above (now the library), which clearly improves the stability of the central arch. This arch is narrower than the others, but the gables above have been ingeniously made of the same angle. Of the thirty figures in the niches, some are of Saxon character, and were carved before any of the stones of the building that we now see were in their present places. Two more figures of the same style are built into the wall of the south transept. The whole of the west front is in a dangerous

state. For the last quarter of a century hardly a year has passed without some warning having been given of its insecurity. At one time a piece of a pinnacle has fallen; at another a projecting ornament; at another one of the shafts. A few only of the old marble shafts remain in position; some are wholly gone, some have been replaced by stone shafts from a quarry in the neighbourhood, some by shafts of wood. The northern arch in particular, as can be seen from below, is in a very precarious condition.

The precincts are most picturesque. The old Norman gateway at the entrance



THE CHOIR.

of the close, encased with Perpendicular work; the late Decorated chancel of the chapel of Saint Thomas à Becket, who was held here in high esteem, many relics, such as paving-stones from the spot where he fell, parts of his dress, and drops of his blood, having been brought hither from Canterbury by Benedict, a monk of Christ Church at the time of the murder, afterwards abbot here; the grand early gateway of the abbot's lodge; the enriched entrance to the prior's quarters; and the remains of some thirteenth-century buildings on the south—all ranged round the ample close, give a result not attained elsewhere in England. Passing round the south of the minster we come to the laurel court, where can

be traced remains of two different sets of cloisters, of the lavatory, and of a wall of older date than the present church; and so pass on to the ruins of the infirmary, which has arches and arcading of great beauty. What is left of the refectory is now in the private grounds of the bishop. The cloisters themselves have disappeared, as well as the chapter-house and the Lady Chapel. This last formerly stood eastwards from the north transept, where its exact position can be clearly seen.

Of the six effigies of abbots, which form so interesting a series, one only can with certainty be identified. In 1830 some remains were discovered in a stone coffin beneath one of these effigies, and a small piece of lead was found on which were the words "Abbas Alexan." Alexander of Holderness died in 1226. The figure of this abbot has now been placed on a stone plinth, in its original position, under the second bay of the north choir aisle. The latest in date is doubtless that which has suffered most in appearance, owing to its soft and perishable material, while the more ancient ones, being of Purbeck or some other very hard marble, have their mouldings and ornaments, and mostly their features, as clear as ever. One monument, now preserved in the new building, formerly in the churchyard, is of very great interest and importance. It is a coped stone, about three feet long by one foot thick, and between two and three feet in height. By tradition, as well as by description in the annals of the abbey, this stone was erected as a memorial of Abbot Hedda and the monks killed by the Danes in 870. This date is indeed on the stone, but it has been added at a later time. On each side are carved six figures in monastic dress; but one has the cruciform nimbus of the Saviour. The rude ornamentation of the sloping sides of the head is the work of a time some years before the Conquest, though we may hesitate to assign to the stone so early a date as the ninth century. The new building, where this monument is now preserved, is at the extreme east end of the cathedral, and is the latest of the abbey works, being completed only at the beginning of the sixteenth century. It has some fine, rich work, and a stone roof of beautiful fan tracery.

Two Archbishops of York, both of whom had been monks of the house, Elfricus and Kinsius, are interred here, but without monuments. Kinsius had been chaplain to Edward the Confessor. Of ancient inscriptions the church has singularly few. Those that escaped the fury of the Civil War in the seventeenth century fell victims to an indiscriminate zeal for repaving in the eighteenth. Fragments of five or six pre-Reformation inscriptions at most can now be seen, and of these the only perfect ones have been laid bare in the recent work. The abbots were many of them men of influence in the councils of the nation, a race of statesmen and warriors. Four became archbishops or bishops; Leofricus was with the army of Harold at Senlac; Robert of Lindesay, or perhaps a successor, assisted Henry III. at the siege of Rockingham Castle; Robert of Sutton

appeared in arms at Northampton and elsewhere against the same monarch, and was alternately laid under contribution by the king, for his opposition, and by the barons, for granting money to the king. One abbot, Adulphus, had been chancellor to King Edgar; another, John de Caleto, was chief justice, and went on circuit; Leofricus was of near kin to the queen of Edward the Confessor; Brando was uncle to Hereward. On not a few occasions has the sovereign been entertained by the abbey at great cost. Stephen came to see the most precious relic of the house, the famous arm of the sainted King Oswald. Henry III twice visited the abbey, once with his queen and Prince Edward; and this monarch accepted a present of sixty marks towards the marriage of his daughter with the King of Scotland. In 1273 Edward, now king, paid a second visit to the abbot; in 1302, with his queen, a third; and later on a fourth. The abbot contributed largely towards his expenses in Scotland. Prince Edward, afterwards Edward II., bringing Gaveston with him, was once entertained here. On New Year's Day, 1327, Philippa of Hainault stayed at Peterborough, on her way to be married at York. Twice did Abbot Adam de Boothby receive Edward III. and Philippa; and once the Black Prince and his two sisters stopped eight weeks at the monastery. In 1528 Cardinal Wolsey kept his Maundy at Peterborough, celebrating high mass on Easter Day.

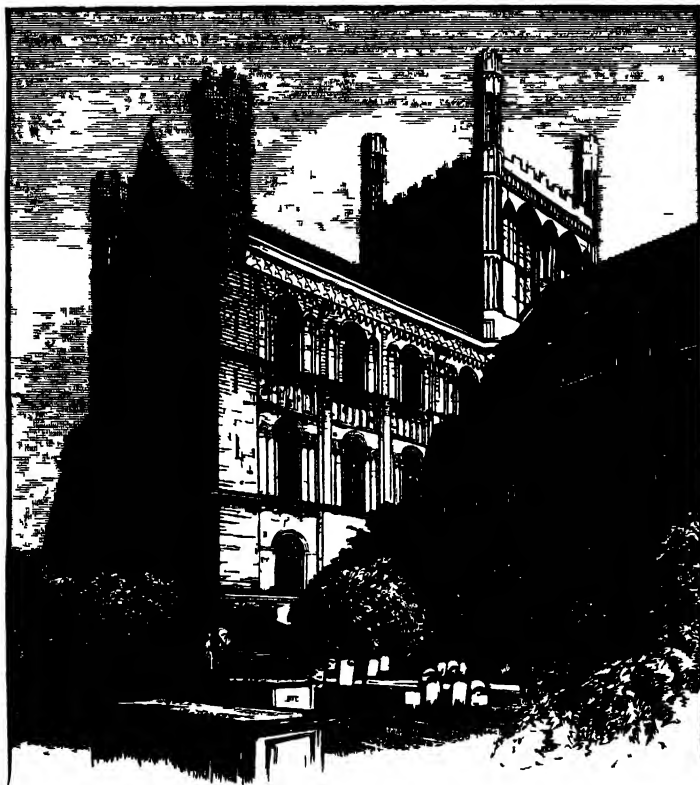
Fourteen bishops lie buried within the church or in the churchyard. No elaborate monument has been erected to any one of them; and a stone on the floor, or a tablet on the wall, with sometimes a coat of arms, and the preferments of the deceased prelate, alone commemorates him. A very comely monument, with an effigy, was erected to the memory of Bishop Dove; but this was destroyed in 1643. Among others here interred are the bodies of Richard Cumberland, the philosophical writer; White Kennett, the indefatigable antiquary; John Hinchcliffe, master of Trinity College, Cambridge; Spencer Madan, the poet Cowper's first cousin; Herbert Marsh, author of many controversial works. Two of the bishops, William Lloyd, afterwards of Norwich, and Thomas White, were deprived of their sees as nonjurors. Of the deans, thirteen were advanced to the episcopal dignity, including John Cosin, of Durham; Edward Rainbow, of Carlisle; Simon Patrick, of Chichester and Ely; Richard Kidder, of Bath and Wells; Charles Manners Sutton, of Canterbury; James Henry Monk, of Gloucester; Thomas Turton, of Ely. James Dupont, professor of Greek at Cambridge, and Thomas Nevill, master of Trinity, were also deans here. John Williams, the famous Bishop of Lincoln; John Pocklington, the author of "Sunday no Sabbath," persecuted by the Parliament and deprived of his preferments; John Bridgeman, Bishop of Chester, are among the more celebrated of the prebendaries.

On the west wall of the cathedral hangs a very quaint portrait, with some verses painted on the wall beneath. This is a copy of a picture of Richard

Scarlett, sexton, who died in 1594, at the age of ninety-eight. In the verses we read:—

“He had interd two queenes within this place,
And this townes householders in his lives space
Twice over”

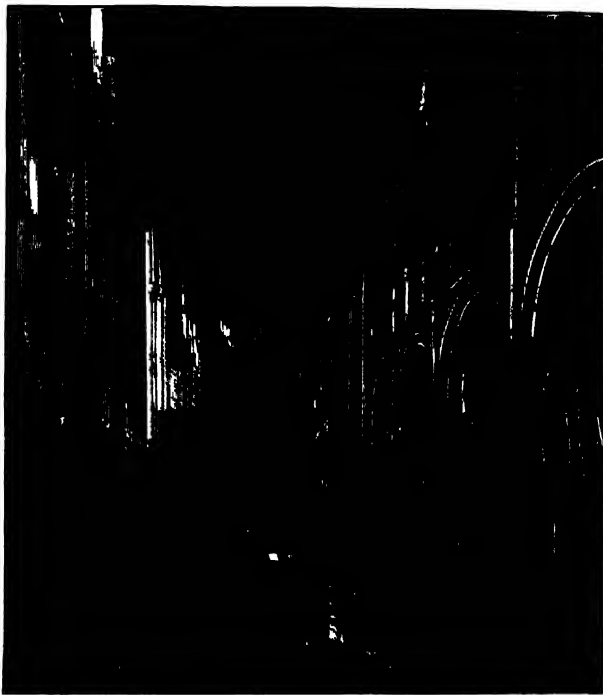
The two queens were Catharine of Arragon, the first wife of Henry VIII., and Mary of Scots, his sister's grand-daughter. The former was interred in the north



THE NORTH TRANSEPT.

choir aisle in 1536; the latter in the corresponding position in the south choir aisle in 1587. At one time handsome hearses were over both these tombs. An account has been preserved of a so-called miracle wrought at the hearse of Queen Catharine; and, curiously enough, the Westminster tomb of Mary of Scots has been made the scene of miracles. For the divorced wife of Henry VIII. a simple table monument was erected. Some persons who defaced it were imprisoned until the damage was made good. There is no need to reject the familiar story that the minster itself is her noblest monument, being spared, when others were sacrificed, because it had become her burial-place. The actual

monument was repaired at his own cost by one of the prebendaries, John Taylor, who held a stall from 1685 to 1726. It is said that he cut the inscription with his own hand. All has now been wholly removed, and there is left a plain body stone in the floor, with a small broken brass plate, a few inches long, which when perfect bore the simple words, "Queen Catherine, A.D. M.D.XXX.VI." It is not a little singular that her daughter designed the removal of her body, though the intention was never carried out. Queen Mary of England in her



THE CHOIR, LOOKING WEST

will directed "that the body of the vertuous Lady and my most Dere and well-beloved Mother of happy memory, Quene Kateryn, which lyeth now buried at Peterborowh," should be removed and laid near the spot where she herself was to be buried. The body of the other queen was removed to Westminster in 1613, by order of her son, James I. A very stately funeral was celebrated for Queen Mary of Scots. An epitaph, expressed in very strong language, was also inscribed on a tablet, and placed near the vault; but this was soon taken down. The remains of the hearse and funeral achievements were destroyed in 1643, though the adjacent piers still show where the canopy must have been. A photograph of the king's letter, directing the removal of his mother's body, is hung in a frame close to the spot.

The same year that witnessed the wanton destruction of these royal memorials saw also much more irreparable loss. The soldiers of the Civil War spared little. The ancient records of the church, with very few exceptions, were burnt; the elaborate altar-screen laid low; the painted roof of the choir defaced; the tombs and monuments and brasses nearly all demolished; the stained-glass windows broken; and the cloisters, which had an unrivalled series of such windows, completely wrecked. Through the influence of Oliver Saint John the building was not sold or demolished, but was assigned to the townspeople for a workshop as well as for worship. It was with difficulty, after the recent mischief, that the inhabitants made the needful repairs. The Lady Chapel was taken down to supply materials for this purpose. One sad memory of this desolation is yet to be seen. At the south of the apse, in the new building, are the remains of a handsome monument, erected by Sir Humphry Orme, as was not unusual in those days, to commemorate himself and his family. He lived to see it destroyed. And it can still be seen as it was left after mutilation by the axes and hammers of the soldiery. Near this is the solitary instance of a monument of any size and pretension; it has a life-size figure in marble of Thomas Deacon, a great benefactor to the town, who died in 1721. The two central windows of the apse contain some of the old glass collected from different parts of the church; but it is in detached fragments only, and has no coherence. From the pieces of text it may be observed that much of it came from windows representing scenes from the life of the patron saint.

About sixty years ago the lately removed fittings of the choir were erected, as well as a stone organ-screen. The original rood-screen was at the third pier of the nave. In the year 1882 the condition of the lantern tower was found to be most perilous. One of the great piers, that to the south-east, had been bound up with iron and other supports for nearly three hundred years. A careful examination made it apparent that no repairs would be of any avail, and that the whole must be removed and rebuilt. This has now been done; except that the corner pinnacles, erected by Dean Kipling at the beginning of the present century, have not been replaced. In process of removal many stones were found which had formed part of the original Norman tower, as well as several of Roman and Saxon workmanship. The most interesting discovery has been the site of the early Saxon church. It was cruciform, its chancel being situated where the south transept of the present cathedral has been built; but its nave was wholly without the existing building. A crypt has been constructed, so that what remains of this early church may be always open to inspection.

W. D. SWEETING.

CHESTER.



THE present Cathedral of Chester was not the earliest episcopal church of the diocese which now bears this name. If we turn to the periods which immediately preceded and followed the Norman Conquest we find Chester, Lichfield, and Coventry co-ordinated as sister cathedral cities, the bishop's title being taken indifferently from any one of them. This is the reason why three mitres appear in the arms of the see of Chester.

The kingdom of Mercia was then one vast diocese, which extended far over the north-west of England, including even part of Wales, and reaching to the edge of the territory of the Bishops of Durham. It is the more important to name this historical fact, because then the Chester Cathedral of this unwieldy diocese was the fine Norman Church of St. John the Baptist, where a great calamity, in the fall of a magnificent tower, has recently deprived the city of Chester of one of its most dignified and characteristic features.

The history of this diocese has been, to a most remarkable degree, a history of successive subdivisions. The first important change of this kind was the creation by King Henry VIII. of a separate see of Chester, the abbey church of the great Benedictine house of St. Werburgh being assigned as the cathedral church to the new diocese, which was made part of the Northern Province. This new diocese, however, though separated off from Shropshire, Staffordshire, and Derbyshire, was still enormous; for besides Cheshire it included the whole of Lancashire and Westmoreland, with parts of Denbighshire, Flintshire, and parts of Cumberland and Yorkshire. Recent changes, indeed, of the most imperative and advantageous kind have been made. It was over this vast area, however, that even Bishop Blomfield was the ecclesiastical ruler; and it must be remembered that we are thinking here not merely of a large extent of country, but of a population rapidly growing and full of energy. The first of the recent subdivisions was the result of the creation of the see of Ripon in 1836, the second resulted from that of the see of Manchester in 1847, the third from that of the see of Liverpool in 1880. Now the diocese is simply coincident with the county of Chester, which has a proud and well-defined history of its own.

It is evident that the building of Chester Cathedral is to be distinguished from its cathedral-history. We must take as our starting-point for architectural

description the erection of the Benedictine abbey church. In two respects this erection has a distinguished origin. The foundation of the house was due to the great feudal lord, Hugh Lupus, a kinsman of William I., who was planted here after the Conquest; and at the head of the Benedictine monks, who came for this purpose from Bec in Normandy, was Anselm, who was made Archbishop of Canterbury on his return from Chester. From this time onward the structural changes in this church followed the same course as in other great churches of the country. Each period of architecture can be traced here from about 1100 to about 1500.

If we begin now with the church of the time of King Henry I., its Norman



CHESTER, FROM THE WALLS

architecture is not, indeed, at first sight very obtrusive; yet, when closely examined, it is quite sufficient to lead us to some important conclusions, and these conclusions have been largely aided by discoveries made during the work of recent restoration. The Norman arches on the exterior of the northern wall of the nave, and the unfinished Norman tower (destined now for a baptistery, for which the preparations are already in progress), show that the length of the nave during the time of the early Plantagenet kings was the same as at present. The size and the form of the small north transept remain as they were at this period. It has been ascertained that the piers of the choir were then, in their massive rotundity, like the piers of St. John's Church. The lines of curvature of the apsidal terminations on the east have been discovered, and special mention must be made of the recently disinterred and restored Norman crypt, which is on the west side of the cloister, and is now one of the best surviving specimens of Norman architecture in this part of England.

The reign of King Edward I. may be taken as our next historical landmark for architectural description. Before his visit to Chester the Lady Chapel was built on the east of the choir; and the architects whom he aided were probably engaged upon the choir and its aisles at the time when he was here. As to the former portion of the cathedral buildings, great ingenuity was shown by Sir Gilbert Scott in discovering the correct form of the buttresses, whereby he was enabled at this place

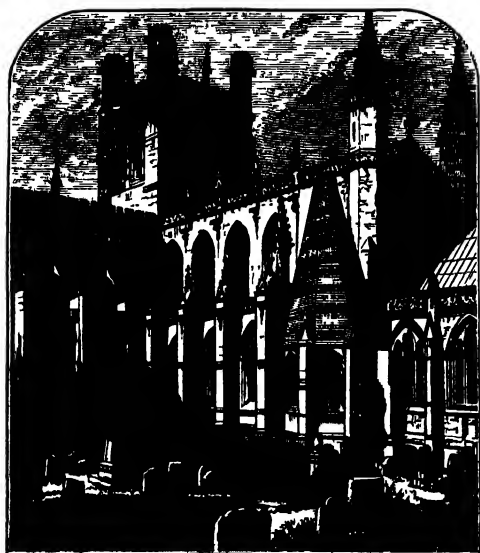


THE CHOIR, LOOKING WEST.

to effect a forcible and truthful restoration. As regards the latter, the attention of all who walk on that part of the city wall, which is on the east of the cathedral, must be arrested by a singular cone at the eastern extremity of the south aisle of the choir. This also is a recovery of the past, and it is the result of a shrewd observation of facts by Mr. Frater, who was clerk of the works from 1868 to 1876. The evidence on which the rebuilding of this cone is justified was quite certain. There seems no doubt that it was the result of some fancy of a monk or architect from Normandy; and at Norrey, near Caen, may be seen a structural peculiarity of exactly the same kind. In each of these instances the obliteration of ancient features, the happy recovery of which has now been found possible, was chiefly due to the

prolongation of the aisles of the choir in a late period of bad architecture. The south aisle is now arrested at its original point. The change observed in the vaulting of the north aisle tells its own story.

To the Early Pointed style succeeded in due order that which is termed the Decorated; and good specimens are found of each of its subdivisions in the geometrical tracery of some windows and the flowing tracery of others. The former are in the south aisle and in the clerestory of the choir, the latter in the south aisle of the nave and in the east aisle of the south transept. The general impression,



THE CENTRAL TOWER.

however, produced on the eye by these two conspicuous parts of the cathedral is that of the commanding presence of the latest or Perpendicular style of Gothic architecture. This arises from the large clerestory windows of that date. Those of the nave belong probably to the reign of Henry VII. Those of the transept are earlier in date and better in form. It ought to be added that the great central tower and the exquisite woodwork of the choir belong to the earliest and best part of the Perpendicular period. The upper portion of the north transept, recently restored, is of the same general date.

The great south transept is so remarkable, both historically and architecturally,

that it deserves, and indeed requires, a separate mention. In size it is as large as the choir and nearly as large as the nave. This circumstance constitutes it the most singular feature of Chester Cathedral; and it attracts attention the more because of its contrast with the diminutive size of the north transept. This anomaly, if we may so call it, probably arose in this way, that the Benedictine monks, unable to extend their church to the north, because the conventual buildings were there, pushed it forward to the south, so as to absorb the parish church of St. Oswald. In the end the parishioners recoiled successfully upon the monks, and obtained permission to hold their services within the abbey church on the old ground. The mouldings of the late doorway inserted in one of the windows on the south of the transept combine with other evidence to attest this fact. The parochial rights within the cathedral continued till the close of 1880; and thus St. Oswald's name is still connected with this part of it; and it is to be hoped that this association with the good missionary King of Northumbria will never be lost.



This is a good moment for asking attention to the south transept; for, after many delays and disappointments, an effort is about to be made to effect the complete restoration of its great south front, which affords one of the best architectural opportunities that could be afforded. The late Sir G. Gilbert Scott, under whom the general restoration of the cathedral was for many years conducted, looked forward with eager wishes to this effort. The enterprise has now been placed in the hands of his successor, Mr. Arthur Blomfield, whose design is during the present season (1885) in the exhibition of the Royal Academy.

To the mention which has been made of the cloister, a few words must be added. In its mouldering decay it is eminently picturesque; and it is impossible not to regret that the restorative process will soon be inevitable here. The Norman walls on the south and west sides of the cloister have already been named. On the east, where the dormitory used to be, are the chapter-house and its vestibule; both are very fine and unchanged (though extremely different) specimens of the architecture of the thirteenth century. To the same period belong the original parts of the refectory on the north. This noble room has been grievously injured, and it invites and deserves a costly restoration. The pulpit in the south-east corner is unique in its beauty.

This cathedral church has had its full share of association with varied historical incidents, and with recollections of eminent men. The names of two who are distinguished in the literary sense during its monastic period must not be forgotten. These were Higden, the author of the "*Polychronicon*," and Bradshaw, who wrote a metrical life of St. Werburgh; nor must we leave without mention St. Werburgh herself, the kinswoman of the successive princesses who were abbesses of the great house of St. Etheldreda at Ely. King Alfred's daughter had brought her remains to Chester in the time of the Danish troubles, and founded here a Saxon monastery in her name. To pass to the period of the Reformation, one who suffered in its cause was George Marsh, who was condemned to death in the Lady Chapel, then used as the Consistory Court, and was burnt in one of the suburbs of Chester. The period of the great Civil War was marked here by the severity of Bishop Bridgeman, otherwise an excellent prelate, who caused penance to be done in the cathedral for kind treatment of Prynne, when he came to Chester with his ears cut off, and by the severity of Cromwell's party to Bridgeman himself afterwards. A most remarkable series of men were bishops here between the Restoration and the end of the seventeenth century. The first of these was Bryan Walton, fresh from his labour on the "*Polyglot*" Bible; the last was Cartwright, who went with James II. to Dublin. Between them came Wilkins, who with Evelyn founded the Royal Society, and especially Pearson, whose remains rest in the north transept under a monument designed by the present architect of the cathedral. In the roof above are the arms of Wolsey. Finally this cathedral is not without monu-

ments recalling, in an animated manner, incidents of the great American War, and of the British conquests in India. Though now the cathedral simply of one English county, it has gathered round itself much interest from a wide circumference, and it will gather more.

J. S. Howson.



ELY, FROM THE FENS

ELY.



A SLUGGISH river, fringed by pollarded willows and defined by towing-paths; wide meadows, and corn-fields of rich fertility, intersected by dykes and enlivened by wind-mills; long lines of embankment which defend these prolific tracts from the incursions of winter floods: these are some of the features of the peculiar landscape which surrounds the old city of Ely.

A gentle eminence, adorned in summer with masses of foliage and groups of flowering shrubs; clusters of dwelling-houses, mostly of low elevation and mean exterior, raising their roof-ridges and chimneys amid the greenery; crowning the whole, the central object and single point of attraction, presiding over the humble town spread around it, a church of immense length, its ridge broken by a peculiar octagonal lantern, and terminating in a massive and stately tower, flanked by attendant turrets: this is the general view of Ely and its cathedral presented to the traveller arriving from the south.

From the northern and from the eastern approaches this commanding presidency of the vast church over the secular buildings is still more conspicuous

and impressive. At the hamlet of Stuntney, some two miles or less from Ely, a view of the whole group is presented which cannot easily be forgotten; while the huge pile is seen from a curve on the railway, or from the meadows near it, under unexpected conditions which invest it with a grandeur altogether its own.

Mounting the hill after leaving the station, we pass along a street, or rather lane, known as the "Gallery," flanked by low buildings evidently reared in mediæval times, and find ourselves at the west end of the church.

A façade, which might have been magnificent, is manifestly spoiled by the absence of the northern arm of the cross aisle, or western transept, which bears the name of the "Galilee." No record exists of the fall or demolition of this northern arm, and the allusions to the Galilee in the chronicles accessible to us are too obscure to enable us to form an accurate judgment as to its dimensions and builders; nor are we much more fortunate in the references to the porch, which projects from the line of the cross aisle, and, though admirable in itself, certainly contributes to mar the effect of this west front.

Before we pass through the porch into the church, it may be well to carry with us a remembrance of the chief historical facts connected with it. They¹ may be summarised thus:—

A religious house had been founded in 673 by Etheldreda, a queen or princess of East Anglia, remarkable for personal beauty and for gentleness of character. The church which she built, and which was probably of wood, was burnt in one of the Danish irruptions, probably about 870. About one hundred years later—namely, about 974—the buildings were repaired and a body of Benedictine monks placed in them by Ethelwold, a zealous partisan and active supporter of Dunstan, the great champion of monasticism. Another century elapsed; England had passed under the rule of the Normans, who brought with them the love of sumptuous and imposing architecture which has enriched Northern Europe with so many castles and churches. At Ely the newcomers began in 1082 the vast pile before us. We shall keep this brief summary of the local history in our minds as we examine the church; but the times of Etheldreda are too remote, and the chronicles of her life are too largely intermingled with legend and fable, to come within the scope of this work. A fragment of a stone cross, now placed against the south wall of the nave, may perhaps be a relic of her age. "Ovin's Cross" was possibly erected by her steward, Ovini, or Wini, in the neighbouring village of Haddenham, from which it was brought to its present resting-place. We know, however, that the Abbots of Ely before the Conquest were among the most powerful churchmen of their time. Thurstan, abbot in 1066, had been brought up in the monastery, and had become its head by the favour of Harold, whose cause he most strenuously upheld. For five years—namely, from 1066 to 1071—the Isle of Ely formed a Saxon stronghold, or Camp of Refuge,



ELY CATHEDRAL FROM THE NORTH WEST

for all the English who refused submission to the yoke of the foreigners. William of Normandy conducted in person the military operations for the reduction of the isle; but he was compelled to retire, and it was only by the voluntary submission of Thurstan and the monks that he obtained possession of the Fen fortress, which he garrisoned with Norman troops. Thurstan died in 1072, the last Saxon Abbot of Ely; and after an interregnum of nine years, the first Norman abbot was installed in the person of Sincon, a relative of the Conqueror, and eighty-seven years of age. The stately church before us was commenced by this energetic old man, who reached the age of one hundred.

Full of these recollections, we enter and stand on the threshold. Under favourable conditions of light and shade, we doubt if a more striking architectural view than this can be presented to the eye. The vista is unbroken as far as the eastern wall, 517 feet from us, save by light screen-work of open design. Three tall lancets, surmounted by five others, ingeniously worked into the curves of the stone vaulting, terminate and close in the distant point in which the long lines of walls, roof, and floor are brought together, with an effect surpassing in solemn grandeur, as we think, any composition in which one vast window, as at York or Carlisle, is the chief feature. Tall and narrow arches carry the eye upwards, and give an impression of loftiness which will bear comparison even with that conveyed by Cologne or Amiens, and to which the narrowness of the central alley contributes.

Above our heads, as we still stand upon the door-step, after passing through the porch, rises the great tower. Its second and third stages are open to the pavement, and are adorned with arcading; its wooden ceiling has been painted with great taste and skill by an accomplished amateur of our own day, Mr. Le Strange, of Hunstanton Hall, in Norfolk. We note that four arches of immense strength and excellent masonry have been built, at some period, beneath the original arches of the tower, sustaining on their shoulders its enormous superincumbent weight.

The nave is of twelve bays, or severies, and as we walk along it we may take note that the arcade of the second stage, or triforium, is of nearly equal height with that of the lower stage, or ambulatory.

The walls and mouldings have been in many places decorated with polychrome, abundant traces of which may be seen, brought to light by careful removal of the coats of yellow-wash with which they had been encrusted in later times; at the tenth bay the chipping away of the piers of the triforium on the north side shows the probable place of one of the "pairs of organs," of which the church possessed three. The aisles are vaulted, and still show traces of rich decoration in colour upon a plastered surface; the great nave itself has

been ceiled in recent times with wood, and on this ceiling, which has a pentagonal section, a vast picture has been delineated with great skill and power by Mr. Le Strange, and by Mr. Gambier Parry, of Highnam Court, near



CHOIR OF ELY CATHEDRAL.

Gloucester, who, after the death of his old friend and school-fellow, continued the half-finished work.

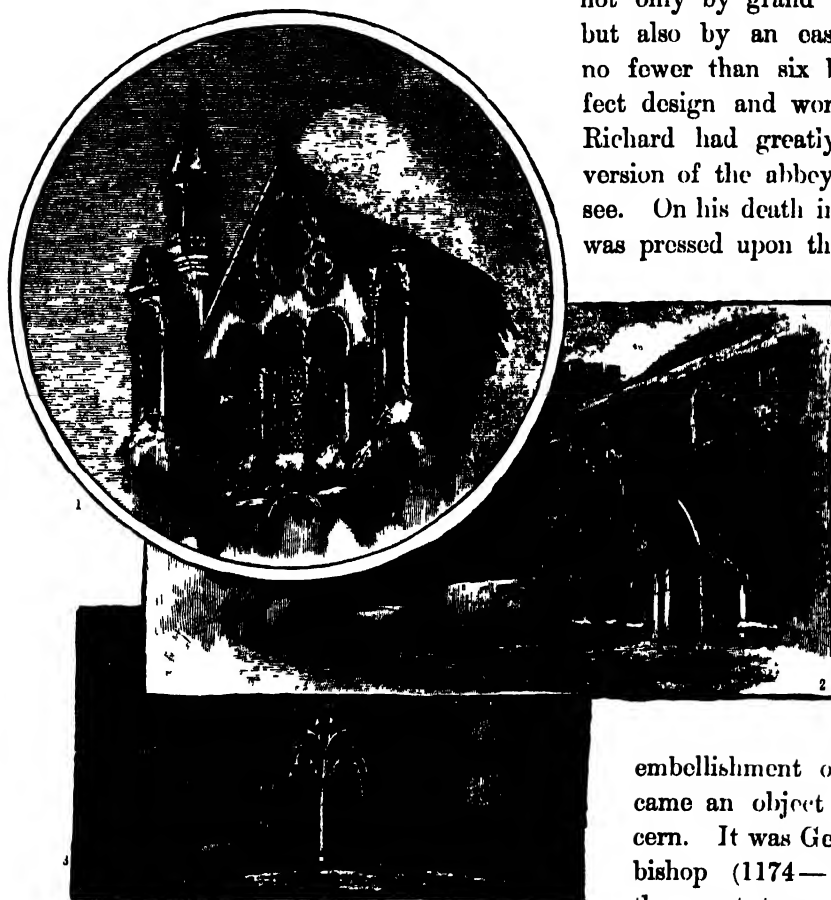
We have said that Abbot Simoon commenced the present church in 1082, probably by laying the foundations of the south transept. His successor, Richard, appointed in 1100, prosecuted the work so far that the remains of

Etheldreda, and of three other abbesses, her relatives, were translated into it with great pomp and ceremony, and were laid in shrines immediately behind the chief altar. This was in 1106. To understand the magnificent interior as we now see it, we must picture to ourselves Richard's church enlarged and enriched,

not only by grand western additions, but also by an eastern extension of no fewer than six bays of most perfect design and workmanship. Abbot Richard had greatly desired the conversion of the abbey into an episcopal see. On his death in 1107, this change was pressed upon the king (Henry I.)

by Hervè le Breton, Bishop of Bangor, who was in temporary charge of the abbey. In 1109 he was himself translated from Bangor, as first Bishop of Ely; and thenceforward, as we shall see, the

embellishment of the church became an object of episcopal concern. It was Geoffrey Ridel, third bishop (1174—1189), who built the great tower and the western cross aisle; and it was Eustace (1198—1215) who is said to have



1 THE EAST END. 2 THE ABBEY GATE.
3 THE GALILEE DOOR.

added the western porch, though this statement is open to considerable doubt.

A still more munificent prelate was Hugh of Northwold, Abbot of St. Edmundsbury, consecrated Bishop of Ely in 1229. Dissatisfied with the plain and even rude architecture of Richard, and probably desiring a more stately lodgment for the sepulchral monuments of the four abbesses, he commenced in 1234 the erection of a new presbytery or retro-choir, which was consecrated in 1252 in the presence of Henry III. and his son, afterwards Edward I., then

a boy of thirteen years, and which remains to this day in all its exquisite beauty, unsurpassed and even unrivalled in this country, unless by the "Angel Choir" of Lincoln.

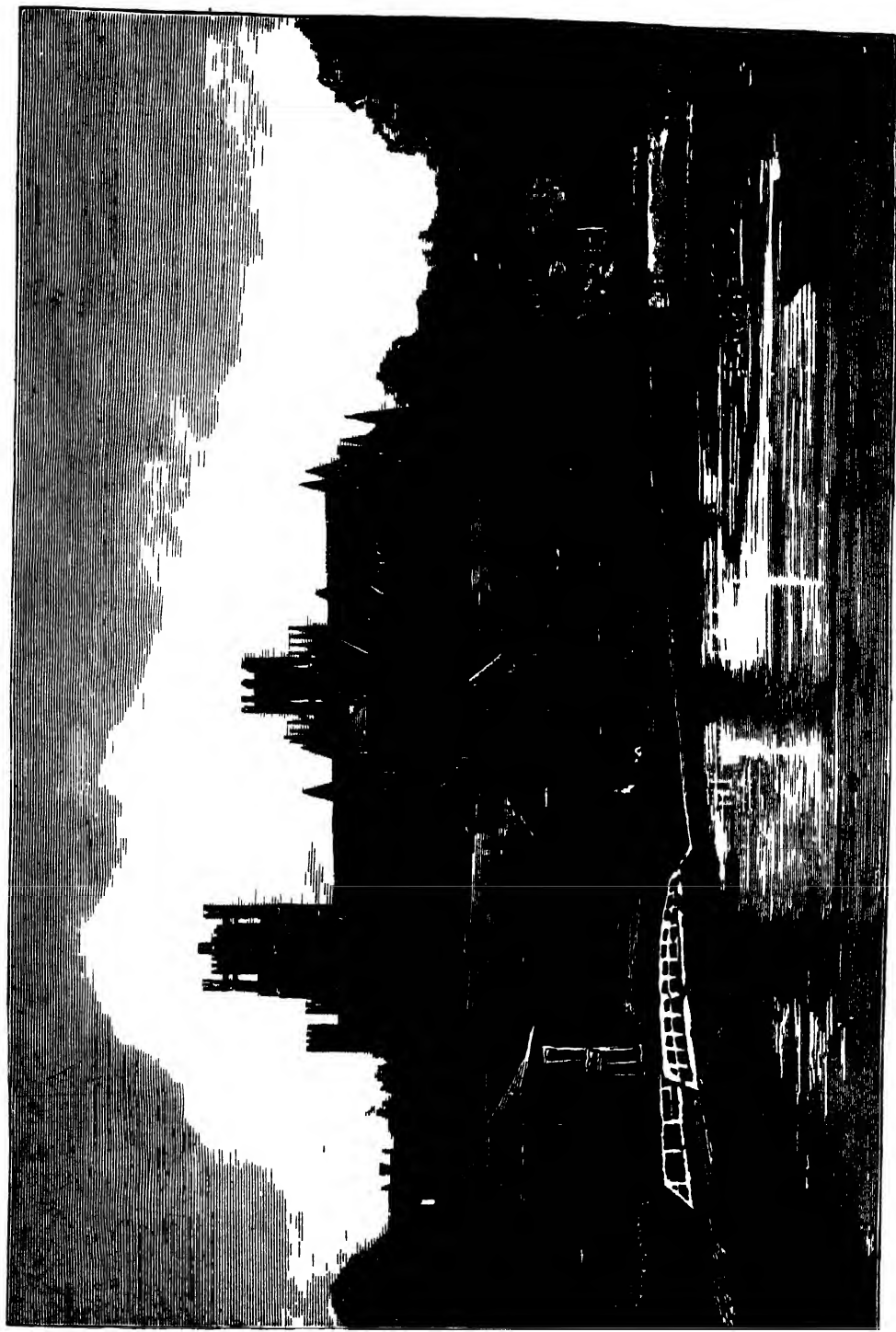
Seventy years afterwards—namely, in 1322—the central tower, which rose above the intersection of the nave, choir, and transept, fell with a mighty crash, not unexpected, however, by the monks, who for some time had not dared to say the offices beneath the tottering structure.

A calamity almost identical in its incidents befell the Cathedral of Chichester a few years ago. A similar disaster has been averted at Peterborough by timely demolition. In both these cases a wise discretion has limited the rebuilders to an exact copy of the original.

The year 1322, however, belongs to an era in which the beautiful craft of the architect and builder may be said to have reached its culmination; and the Abbey of Ely possessed in its sacrist, Alan, surnamed "of Walsingham," a true artist, who saw his opportunity in the ruin which had overtaken his church, and who availed himself of it to such purpose that we may search Europe without finding a grander example of original design, bold construction, and charming detail than is presented before our eyes in this octagon.

Its history is read at a glance. Instead of re-erecting a heavy stone tower on four massive piers, he threw a canopy of wooden groining over a noble area made by removing the four massive piers altogether; and he filled up the corners of the space so gained by diagonal walls pierced with graceful arches below, and above with large windows of admirable proportions, worked into the curve of the groining by an artifice worthy of a master-mind, and which should not escape the observer. A life of Etheldreda is related in a series of carvings happily uninjured to this day. The carpentry of the roof, strong enough to sustain the great weight of a lantern of lead-covered oak, has been admired by a succession of competent judges, with Sir Christopher Wren at their head.

Alan removed entirely the eastern ruins of Abbot Richard's choir, and united the new octagon to Northwold's presbytery by three bays of remarkable beauty. In these three bays Ely possesses probably the most perfect example extant of the pure Edwardian or Decorated style. In the six bays of Northwold the Early English style is presented, as we have said, in grace and beauty well-nigh unrivalled. Both are marked by a specialty full of interest. It is this:—When Northwold (or his architect) designed the presbytery, he respected the proportions already established by his predecessors, and carried his string-courses forward at the same levels. Alan followed this excellent example in his three lovely bays. Hence the Early English and Decorated styles at Ely differ widely from the types of those styles as existing in perfection at Salisbury and at Lichfield.



ELY CATHEDRAL, FROM THE SOUTH.

The lofty triforium must be regarded as a great characteristic and peculiarity of this church, and its treatment has given occasion for the introduction of work of the very highest degree of excellence. The eye ranges with entire satisfaction over the ornamentation lavished upon these nine bays. It is never wearied with admiring the clustered columns of Purbeck marble, boldly carved as to their capitals with masses of foliage, and the long corbels of the same refractory material, each representing a marvellous amount of untiring industry as well as of artistic skill—the low open parapet running along the string-courses; the tracery of the triforium-openings and of the clerestory windows; above, the rich vault.

The changes introduced by successive bishops were not always improvements. Thus Bishop Barnet (1366—1373), unroofing the triforium of the presbytery to the extent of two bays on each side, filled the arches with glass as windows. This was done, probably, with the intention of throwing more light upon the shrines of the abbesses. Happily the bad example was not followed. Bishop Gray, however (1454—1478), thoroughly accomplished as he was, altered for the worse many or most of the windows in the aisles; and it was in his time that the outer walls of the triforia were raised, and the character of the whole structure thereby much altered.

Nor must it be supposed that all the bishops were nursing fathers of their cathedral church. Some were too busily occupied with great affairs of the State to concern themselves much with Ely and its abbey.

The convent had the right of nominating to the see, but its election was often set aside by the Pope. The distinguished sacrist, then prior, Alan, had been elected in 1345, but Thomas de Lisle was intruded by Clement VI. Louis de Luxembourg, Archbishop of Rouen, and afterwards cardinal, was similarly intruded in 1438. That jealousies should have arisen between the bishop, the head of the diocese, and the prior, the head of the convent, can occasion no surprise. Even after the division of the revenues of the abbey on the establishment of the see, the position of the prior was one of high dignity and ample emolument. In 1474 we find that he travelled with a retinue of twenty servants.

To John of Crawden (or Crowden), elected prior in 1321, the church and abbey were largely indebted for judicious administration and personal munificence. Living on terms of close friendship with Bishop John of Hotham, these two distinguished men, aided as they were by royal favour, secured many privileges for the monastery, which may be said to have reached the culminating point of its prosperity under their rule. Crawden greatly improved the secular buildings of the abbey; and he erected besides a beautiful little chapel or oratory, which still, happily, remains.

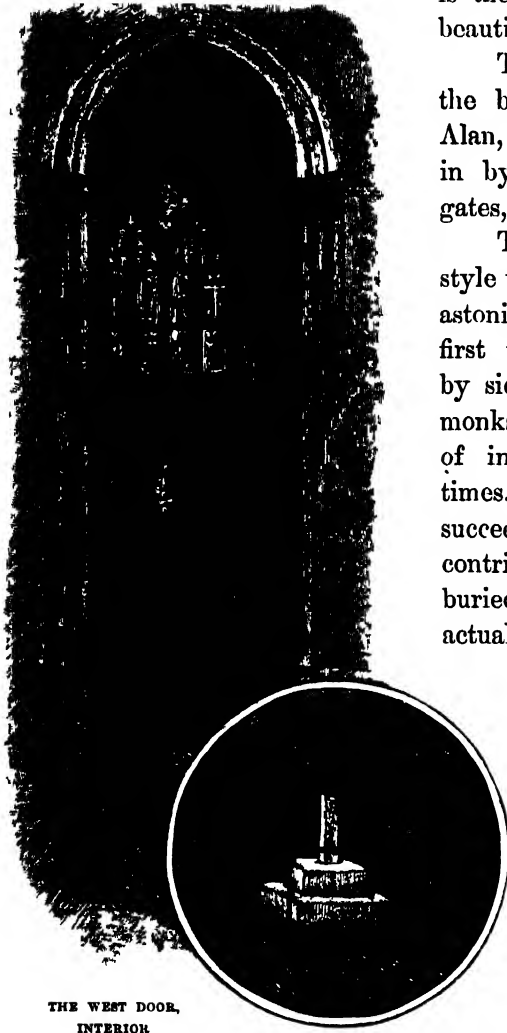
The cathedral is not rich in monuments. The great bishops, abbots, and

priors, to whom the fabric owes its sumptuous grandeur, lie buried, for the most part, under its pavement; but we have to deplore in some cases the displacement or destruction of the tombs which commemorated them. Their true monument is the church which they helped to rear and beautify.

Turning from the choir, fitted now with the beautiful fourteenth-century stall-work of Alan, enriched by modern *alti-rilievi*, and closed in by an oak screen with brass grilles and gates, we betake ourselves to the Lady Chapel.

This superb example of the Decorated style will probably be seen with something like astonishment by those who enter it for the first time. Its erection, begun in 1321, side by side with the vast works entailed on the monks by the fall of their tower, is an instance of indomitable energy characteristic of the times. Bishop Montacute (1337—1345), who succeeded the munificent Hotham, was a large contributor towards its cost, and his body was buried in front of its altar; but it was not actually finished until 1349.

The sculptures with which the interior is profusely adorned, though the figures are now, with one single exception, headless, are thought to betray an Italian hand, or the influence of an Italian school of artists. In the days of its glory the whole chapel must have been a perfect storehouse of statuary and elaborate canopies; no part of the wall-space was left undecorated with diapering, executed in the most brilliant colours or



THE WEST DOOR,
INTERIOR

OVIN'S CROSS.

carved in the stone itself, and it is not easy to name any example of old masonry of which the execution is more finished and masterly. Every true lover of art must wish to see this English "Sainte Chapelle" cleared of all which now disfigures it, and reverently restored to its pristine beauty.

The dissolution of the abbey in 1531 fell gently upon Ely. When the prior became dean, and when eight canons, three of whom had been monks,

were established in houses of residence near the church; when eight minor canons, six of whom had been monks, with eight singing-men, eight choristers, and the masters of a school for twenty-four poor boys of Ely, were lodged in the old monastic buildings, the change, however important in itself, must have been little more than nominal to those on the spot.

But an end had come to the care and devotion lavished on the cathedral. Bishop Goodrich (1534—1554), the last episcopal Lord Chancellor, and Bishop Cox (1559—1581) were resolute promoters of the Reformation, and cared little for the relics of the past. The Lady Chapel was handed over in the reign of Elizabeth to the parish of the Holy Trinity in Ely as its church, with the usual results. The Parliamentary Survey in 1649, signed “Mr. Cromwell,” condemned to destruction many of the conventual buildings which were still standing, though its behests were not always obeyed. The potent Protector is believed to have willingly saved from utter profanation the church with which he was so familiar, for he resided for some years in Ely, and is said to have collected rents, in early life, for the dean and chapter. But the historian and novelist Defoe, in his “Tour Through the Islands of Great Britain,” published early in the eighteenth century, speaks of the cathedral as tottering to its fall, and likely, in a very few years, to become a total ruin. From this fate it was saved by timely though tasteless repairs, executed with great mechanical ingenuity by Richard Essex, a builder of Cambridge, in the episcopate of Bishop Mawson (1754—1770); and in 1845 great works of restoration were commenced which have placed the church beyond the reach, we trust, of danger. With these works two names must always be associated: those of George Peacock, dean (1839—1858), and Edward Bowyer Sparke, canon (1829—1879).

W. E. DICKSON.

EXETER.



THE monastic church of the Benedictines, dedicated to St. Mary and St. Peter, served for the episcopal seat of Leofric, the first Bishop of Exeter, on that prelate's translation from Crediton, by King Edward the Confessor, in 1050, and continued to be the cathedral church until the reign of King Henry I. in 1112. This Saxon cathedral seated two bishops—namely, Leofric and Osbern; the latter, dying in 1102, was succeeded by William Warelwast, a nephew of William the Conqueror, after a lapse of years, occasioned by disputes between the Church and Crown concerning investitures. “The ‘chronicon’ of the Church of Exeter assigns to him (Warelwast) the honour of rebuilding the cathedral. Of that structure we have remaining the north and south towers, forming the transepts of the present church, and some traces in the Chapels of St. Andrew and St. James, and in the south-east door leading into the cloisters.”* This cathedral, commenced by Warelwast in 1112, and completed by Bishop Henry Marshall in 1206, may be best described as being a Norman and semi-Norman building, for the change in the form of the arch from that of the semicircular (Norman) to that of the pointed form had commenced in about mid-distance between the eras of these two prelates. Six bishops occupied this cathedral, and during the siege of Exeter by King Stephen in 1136 it was greatly damaged.

“To the same period we may safely ascribe the small quasi-transepts of the choir,” now known as the Chapel of St. Andrew, on the north, and that of St. James, on the south; to these may be added the Lady Chapel, and the two adjacent Chapels of St. Mary Magdalene (north) and St. Gabriel (south), all of which have experienced transmutations by later hands. The chapter-house, originally by Bishop Bruere in the thirteenth century, also passed through similar changes under Bishop Lacy in the fifteenth century. Bishop Bruere also originated the capitular body by the appointment of a dean, and by the elevation of the precentor, chancellor, and treasurer to the position of dignitaries.† He also fitted the choir with stalls and seats, amongst them the curious and unique misericords.‡

The next important event connected with the history of Exeter Cathedral is its entire transformation from the ponderous Norman and semi-Norman character

* Dr. Oliver.

† Dr. Oliver.

‡ Archdeacon Freeman.



FROM A PHOTOGRAPH BY CARL NEWMAN & CO

EXETER CATHEDRAL FROM THE BISHOPS GARDEN

to that of the lightness and elegance of the Decorated period, emerging as it did from the Early English style which it superseded. To Bishop Peter Quivil, an Exeter man, is undoubtedly due the credit of the great design. "To transmute this, without any pulling down, into a structure of the most airy lightness and grace, was a daring project indeed, the realisation of which was destined to be unremittingly prosecuted; through nearly a whole century, by men every way fitted to the task. And Quivil made the first plunge—"

"He was the first that ever burst
Into that silent sea."

His first work was the transformation of the great transeptal crossing from Romanesque ponderousness to Gothic grace. To appreciate the manner in which he initiated the process of translating the massive Norman-French into elegant Middle-Pointed English, we must take our stand in the transept crossing: say at the south-west angle, looking north-east. The great features are the mazy windows, fluted arches, branched vaulting, and slender Purbeck shafts, and the pierced balconies attached to the massive Norman walls.

Quivil did not, however, as is commonly supposed, originate the pointed transeptal arches. What he did was to enrich the already existing arches and piers, and take down the partition walls, which still extended some way up the towers. But we owe him much more than this. The whole idea of transformation was his; and we may almost be sure that he left behind him the plans for it. And so entire was the metamorphosis as not unfairly to have won for him the title of "Founder of the New Cathedral," which the *Exeter Chronicle* (fifteenth century) has given him.*

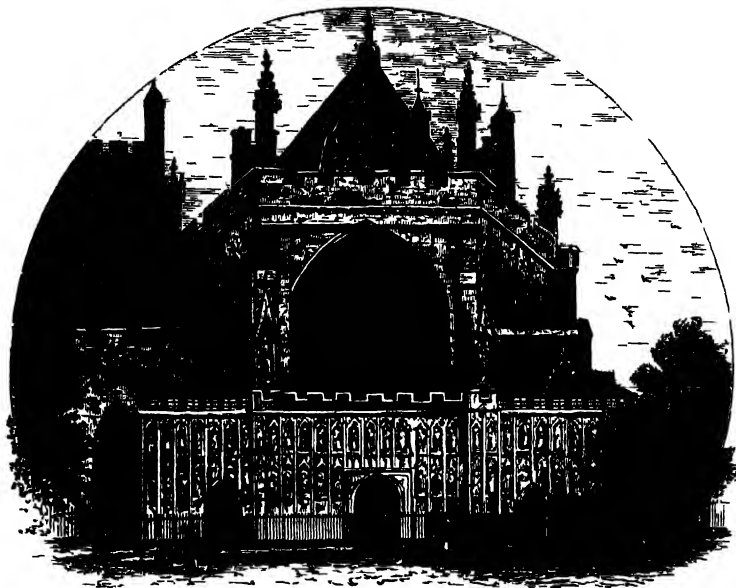
Bishop Bitton succeeded Quivil in 1292, and to him is credited the transformation of the choir as his chief work. He also dealt with the Lady Chapel, and those of St. Mary Magdalene and St. Gabriel; in proof of this Archdeacon Freeman quotes the charges for stone, colour, bosses, glass, &c., from the fabric rolls.

Among the great changes made by those "master-builders" were those of the insertion of the present wide windows in the place of the narrow ones of the Norman or transition period. The rolls furnish full particulars of the charges for glass and glazing. In 1299 the sum of £170 6s. 2d. was laid out, and in 1307 a further sum of £156 19s. 1d., for repairs, &c.; great sums when we consider that skilled artisans worked at 3d. per day.

The precentor of Exeter Cathedral, and a native of the county of Devon, was elected to the bishopric in 1307, on Quivil's death. Stapeldon was inducted to the see with great pomp, and became a liberal benefactor to his cathedral;

* Archdeacon Freeman.

for in 1310 the expenses thereon amounted to £383 18s. 8d., and in 1318 to £176 16s. 5d.* Dr. Oliver says of this prelate: "That he vaulted a part of his choir is certain; that he prepared a large stock of materials, glazed several windows, provided a gorgeous canopy over the silver high altar, cannot be questioned; and to him is assigned the erection of the matchless sedilia on the south side of the sanctuary." He probably re-seated the choir, and, in the opinion of the late Archdeacon of Exeter, the magnificent episcopal throne was his work, although



THE WEST FRONT.

usually attributed to Bishop Bothe at a much later period. Bishop Stapeldon's generosity stimulated a corresponding feeling in that of his own church dignitaries, as well as those of other clerics and laymen in his diocese. Dean Lyttleton calculates that from the beginning of the fourteenth century to the middle of the succeeding one, £1,000 a year was expended upon the cathedral.

Stapeldon's successor, James Berkley, occupied the episcopal throne for only the brief period of a few months, and was succeeded by another "master-builder," the famous John de Grandisson,† of royal and noble lineage. Whilst chaplain to Pope John XII. he had obtained that potentate's favourable notice, and at the vacancy was appointed by his Holiness to the see of Exeter in 1327. On taking possession of the see he found the cathedral in an incomplete state, and loaded

* Britton and Brayley.

† The bishop's sister, the Lady Catheline, is the heroine of the romantic story of the institution of the Order of the Garter.

with pecuniary difficulties. These in due time were got rid of, and succeeding in 1358 to the wealthy peerage of his brother Peter, Lord Grandisson, the bishop was enabled to carry out and complete the great design so nobly commenced by his predecessor, Peter Quivil, who vaulted the whole of the nave, including the aisles, inserted their windows, and the great window of the west end. Adjoining the south side of the principal entrance he constructed the chapel of St. Radegundes as his mortuary chamber, on the site of an ancient chapel of similar dedication. Thus, after seventy years from Quivil's time, was the great work completed in its main features. The magnificent façade of apostolic, saintly, and royal personages was probably added by Bishop Brantyngham, or even later bishops, as it possesses many indications of the handiwork of later artists, especially in the Gothic fan tracery of the northern entrance of the west front.

No material injury from fire, sword, or storm was done to the cathedral until the Civil Wars in the seventeenth century, when the city was taken by the Parliamentary forces under Fairfax, and the cathedral sustained much damage at the hands of its Puritan occupants. Extracts have been commonly made from the Rev. Bruno Ryves's paper, the "*Mercurius Rusticus*," to show the amount of desecration and destruction wrought by these persons; but these accounts are now generally supposed to have been much exaggerated. A partition wall was run up during the Commonwealth at a cost of £150, and the church was divided into two portions, and named respectively East Peter's and West Peter's, for the use of the Presbyterians and Independents. At the Restoration this innovation was removed, by means of an early application to the King and Council by Dean Ward, afterwards bishop of the diocese. Dr. Oliver says, quoting from his biographer: "He accordingly caused the partition to be pulled down, and repaired



THE THRONE.

and beautified the cathedral; the expenses whereof amounted to £25,000. He next bought a new pair of organs, esteemed the best in England, which cost £2,000."

A correspondent of the *Exeter and Plymouth Gazette* to its "Notes and Queries for Devonshire and Cornwall," in 1855, says: "It would seem that the diocesan Church of St. Peter, at Exeter, was provided with an organ at a very early period, though it is a question with the musical antiquary what was the exact character of the instrument referred to in early records under the title which now bears so distinctive a meaning. In the fabric rolls of A.D. 1286 is a charge of 4s. for work about the organs;" and Mr. Ellacombe, in his paper on "Bells," quotes an earlier case from the Record Office, namely, in 1284, where provision is made for repairs of the organ. Roman authorities say that the organ was used in churches as early as A.D. 660. Dr. Hook thinks organs were introduced into the service of the church in the tenth century.

The organ-screen is supported by four Purbeck stone pillars, from which spring the groins of three depressed arches. Above these is a row of thirteen compartments filled with curious ancient paintings, representing the leading incidents from the Old and New Testament history, as follows, commencing at the north end:—

- | | |
|-------------------------------------|--------------------------------------|
| 1. The Creation. | 7. The Angel appearing to Zacharias. |
| 2. Adam and Eve in Paradise | 8. The Nativity. |
| 3. The Deluge. | 9. The Baptism of Christ. |
| 4. Moses dividing the Red Sea. | 10. Descent from the Cross. |
| 5. Destruction of Solomon's Temple. | 11. The Resurrection. |
| 6. Building of the Second Temple. | 12. The Ascension. |
| 13. Descent of the Holy Ghost. | |

Archdeacon Freeman is of opinion that the screen, judging of it from its general features, is of the later portion of the Decorated period. Also, during the time of the Commonwealth, the cloisters, then somewhat dilapidated, were finally destroyed, after partial use as a serge market. Bishop Brantyngham (fourteenth century) and his successor, Stafford, renewed the buildings, of which nothing now remains.

In the north tower hangs the great "Peter" bell, said to have been originally brought from Llandaff. Its reputed weight is 14,000 lbs. It is only used as a clock bell.

In the south tower there are eleven bells; ten of these are rung in peal, the heaviest and finest in tone in the kingdom. The tenor ("Grandisson") weighs 7,550 lbs.

Below, in the north wall, is the curious clock erected by Bishop Courtenay (fifteenth century), with its motto, "Pereunt et imputantur."

The dimensions of the fabric are about as follows:—

	FEET.
Length from west entrance to eastern end of Lady Chapel.	380
Breadth of nave and aisles	72
Length of transept	138
Breadth of ditto	28½
Height of vaulting from pavement	66
Height of towers	130

The great east window and the west window claim a passing notice. Of the former, it will be seen that it does not harmonise in style with this portion of the church, being a stage later in date with the rest of the work; it was enlarged from a gable window to its present proportions in the fourteenth century. The fabric rolls of 1391 show the agreement entered into by the dean and chapter with Robert Syen, the glazier of the church, for filling the window with old and new glass. It is composed of figures of saints and angels, of armorial bearings, architectural devices and borders; and of it Dr. Oliver says that, when reading was confined to the comparatively few, instruction was conveyed to the people by these “lively representations of events recorded in the Holy Bible and ecclesiastical history. An appeal was thus made to the head and heart of the spectators; they became intelligibly reminded of the blessings and graces of the Almighty, were excited to a sense of gratitude, and urged to the imitation of God’s servants.”

Of the great west window the spectator will acknowledge that its tracery harmonises with the completed façade of the building. As it now stands before us, we have the glazing of it, executed, as recorded on the window, in 1766. The glazier, one William Peckitt, of York, seems to have been unsuccessful in obtaining permanency for his colours, designated by Dr. Oliver as “Wm. Peckitt’s diluted tints.” The head of the window is filled with armorial bearings of the great families of the county, royal badges and devices, and apostolic figures, with St. Peter in the centre light. An old printed description of this window says of it that it “is 37 feet high and 27 broad, besides the coats of arms, probably adorned with supporters, coronets, crests, and mottoes; the spaces around the figures (which are 5 feet high), between the arms, and in the smaller lights are elegantly filled with mosaic work, Gothic architecture, foliage, &c., the whole together making the most beautiful appearance, perhaps not excelled by any other work of the kind in England.”

“The church,” observes Dean Lyttleton, “appears to have been newly glazed, or at least a great part of it, about the year 1317, *temp.* Edward II., with both plain and coloured glass brought from Rouen, in Normandy. Thus, in the fabric rolls in that year: ‘In 629 peys de albo vitro empt. apud Rotomagensem xv£ xivs. ix*d.*’ This was probably ordered for the Lady Chapel. In the roll of

1323, 12 feet of coloured or painted glass is charged at 8s., and 8 feet of plain or white at 2s. 3d., so that in Edward II.'s time painted glass appears to have been no more than 8d. per foot, and plain glass 4d." *

Looking through the building from the great western entrance, the eye is led from end to end, embracing and attracted by its lofty and intricate vaulting, organ-case, pillars, and quaint carvings in bosses and corbels; also its remarkable projecting minstrels' gallery, with sculptured figures of instrumentalists. The impression that this vista makes is well described by Charles Knight, in his



THE NORTH TOWER.

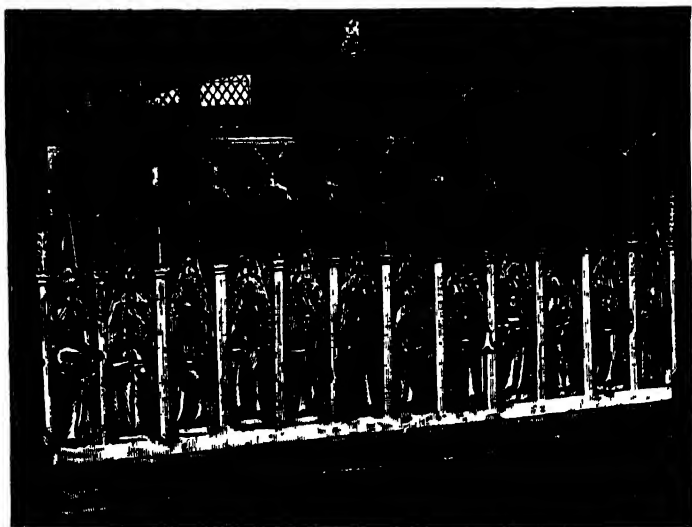
"Old England." He says of it: "It is hardly necessary to say the interior is in many respects surpassingly noble and beautiful. The delicate and numberless pillars, clustering together into so many solid groups for the support of the nave and choir, always a beautiful illustration of a beautiful thought, the power resulting from union, seem to particularly arrest our attention in Exeter Cathedral."

The entire range of the north side of Exeter Cathedral may be inspected and taken in at one view from the green on this side of the building, while only the nave, tower, and chapter-house can be seen on the south side; and, as Archdeacon Freeman remarks, the plan, "as now completed, exhibits perhaps the most perfect specimen in the world of bilateral (or right and left hand) symmetry. Not only does

* Cooke's "Topography" (Devon).

pillar answer to pillar, and aisle to aisle, and window tracery to window tracery, but also chapel to chapel: St. John Baptist's to St. Paul's, St. James's to St. Andrew's, St. Saviour's to St. George's, St. Gabriel's to St. Mary Magdalene's; while, to crown all, the grand characteristic feature of our cathedral—the transeptal towers—completes this balance of parts, and was, indeed, the primary instance and model of it.

From the north side of the building the visitor will notice the interception of the nave and choir by the two massive Norman towers; and in the north face



THE MINSTRELS' GALLERY.

of the north tower the insertion of the large Decorated window. Among recent alterations the great window in the north transept has been filled with stained glass by Hardman. It is the gift of the women of Devonshire, and represents famous women in Bible history. That in the south tower was put in to the memory of the late Sir J. Duke Coleridge, father of the present Lord Chief Justice of England. The cloisters have now been partly restored on the south side, and are adapted to the purposes of a library, in which provision will be made for the many valuable MSS. and printed records and books belonging to the capitular body.

It should be added that in 1888 the colours of the 11th Devonshire Regiment (2nd Battalion) were placed in the north aisle of the nave, with a suitable inscription. Those of the 9th Royal Lancers may also be seen close at hand, with the famous bronze relief of Marochetti.

H. E. REYNOLDS.



GENERAL VIEW FROM THE EAST

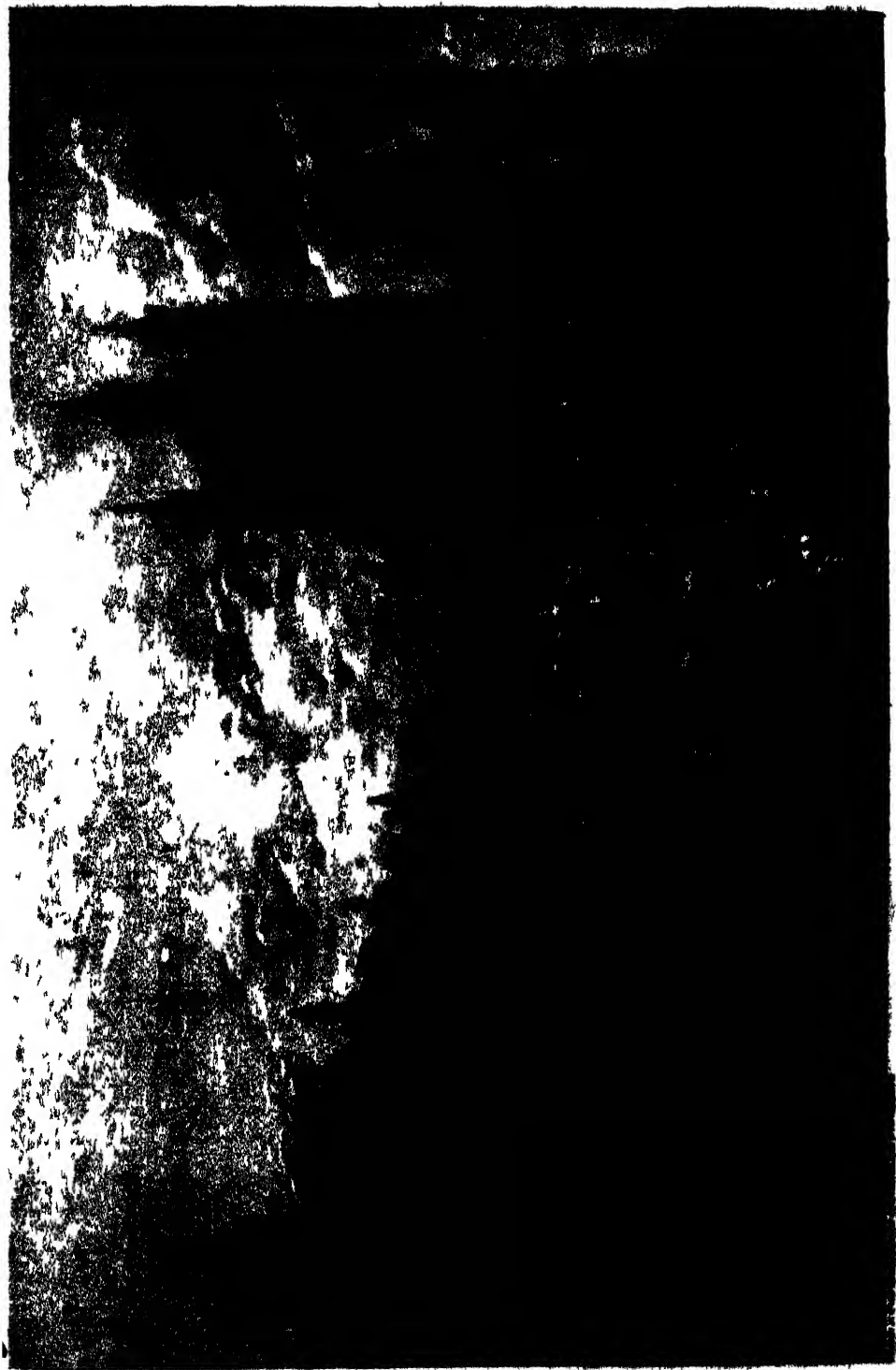
GLoucester



THE Church of the Holy and Undivided Trinity owes its present dedication and its distinction as a cathedral to Henry VIII.; but it had existed for many centuries before the Reformation as the church of the great Benedictine Abbey of St. Peter.

Tradition speaks of a bishop and a Christian king at Gloucester in the second century; but there is no trustworthy evidence for the story of King Lucius and his burial in the Church of St. Mary de Lode. It is altogether improbable that Christianity had any recognised position in Britain until the early part of the fourth century; but we can readily believe that after the conversion of Constantine, Glevum, a Roman town of great importance, as commanding the passage of the Severn and one of the principal highways into South Wales, became an episcopal see

The battle of Deorham, in 577, swept away Christianity from the vale of the Severn; and for many years the Romano-British town of *Caer Gleow*, or *Glou-ceaster*, lay desolate and in ruins. Fifty years later the present counties of Gloucester and Worcester, at that time occupied by the *Hwiccas*, a West Saxon tribe, passed under the sway of the Mercian king Penda. Penda's grandson and successor Ethelred, who was a Christian, made a large grant of land to the *Hwiccian* ealdorman or under-king Osric, on condition that he built a monastery at Gloucester, and constituted his sister Kyneburg the first abbess. This was in the year 681. Osric was raised to the throne of Northumbria in the year 718, and dying in 729, was



GLOUCESTER CATHEDRAI FROM THE SOUTH WEST

brought to Gloucester, and buried before the altar of St. Petronilla, near the grave of his sister Kyneburg, who had died in 710. His chantry chapel, built by William Parker, the last abbot of Gloucester, about the year 1530, lies on the north side of the choir, and his rudely-sculptured effigy, which is probably of about the same date, bears on its breast a representation of a Romanesque building. On the east wall of the chapel, at the feet of the effigy, these words are still legible: "**OSRICUS REX FUNDATOR HUIUS MONASTERII.**"

There were three abbesses in succession—Kyneburg, Eadburgh, and Eva—all of them ladies of royal lineage, and two of them queens. Eva, the last of the abbesses, died in 767, and was buried, like her predecessors, before the altar of St. Petronilla. Then followed a period of shame and disaster. The nuns were outraged and driven from their abbey, and Offa, the Mercian conqueror of West Saxons and Britons, would not or could not help them. St. Peter's lay in ruins for fifty years.

Beornulph, the Mercian king who was slain in East Anglia in 825, moved with compassion by the ruined state of his predecessor's abbey, is said to have rebuilt it. Instead of a nunnery he made it a college of secular canons or preachers, who dressed and lived as though they were laymen, and who were for the most part married.

In 862 Burgred, King of the Mercians, confirmed all his predecessor's donations to St. Peter's, and freed the canons from all lay service, on condition that they should pray for his soul and the souls of his ancestors.

In course of time a rival minster arose at Gloucester. Æthelflæd, the brave Lady of the Mercians, founded another college of canons in honour of the Northumbrian king, St. Oswald, and translated his bones to Gloucester from Bardney. Æthelflæd's foundation was known as the New Minster, whilst St. Peter's was "Ealdanhame," the old home.

Canute the Dane is said to have driven out the secular canons, and to have substituted for them monks of the order of St. Benedict in 1021. This change, which was destined to be reversed more than five centuries later, was unacceptable to the citizens of Gloucester, and the followers of the portreeve, Wulphin le Rue, fell upon seven of the monks and slew them near the banks of the Severn. Wulphin was compelled to make a pilgrimage to Rome, and only obtained pardon for the crime on condition that he gave two of his best manors—Highnam and Churcham—to the abbey, to provide maintenance for seven monks, who should daily say masses for his soul.

The first abbot of the new order was Edric, one of the secular canons, who took the tonsure and the monk's cowl in order that he might enjoy this honour. But Edric's heart was ill at ease. The Benedictine monks were imbued (so the

memorial says) with no saving knowledge, nor were they under the restraint of a just conscience; so troubles came upon them—St. Peter's was spoiled by the Danes, and the monks were driven out. Edric went away disgusted and disheartened, and died, and was buried elsewhere.

In 1051 there was a great meeting of Edward the Confessor and his nobles at

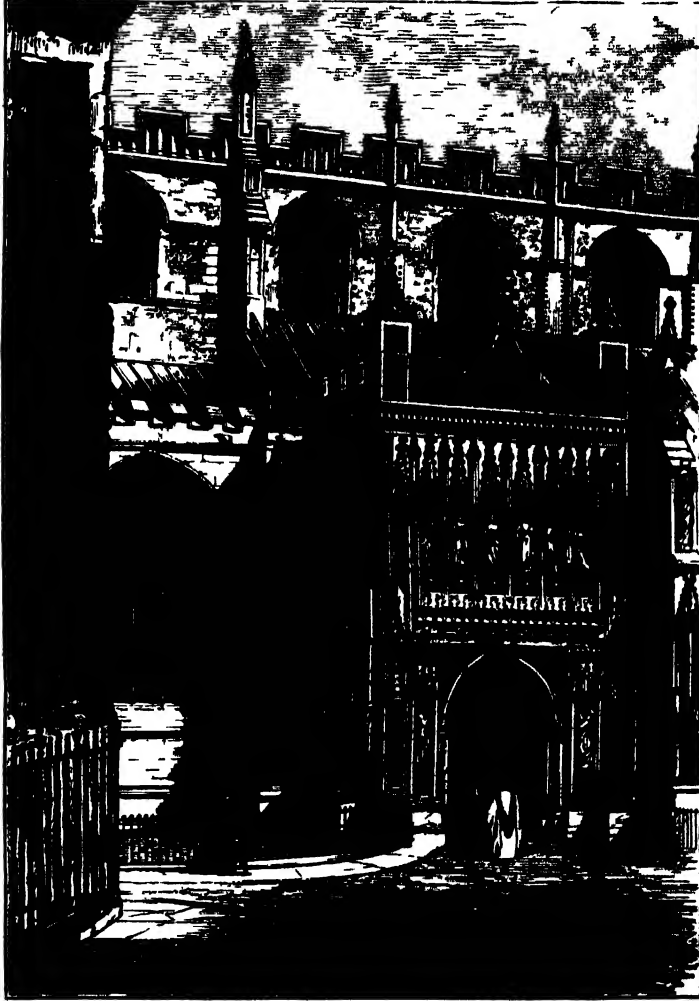


THE CATHEDRAL, FROM THE NORTH-WEST.

Gloucester. Godwin, Earl of Kent, came there with his sons and a large force, and complained of the wrong done to his people, the burghers of Dover, by Eustace of Boulogne. Two years later there was another meeting at Gloucester to organise a raid on the territory of a Welsh prince. The position of Gloucester as a frontier town gave it an importance in the eleventh, twelfth, and thirteenth centuries inferior only to that of London, York, and Winchester.

During the reign of Edward the Confessor the style of architecture which we call Norman was introduced into England, and soon after the foundation of Westminster, Aldred, Bishop of the Hwiccas, began a new abbey in this style at Gloucester. By the seventh year of the Confessor's reign the under-croft, the choir,

and the chapter-house were completed, and dedicated to St Peter. The new church was not exactly on the site of Osric's. About this time the boundaries of the town of Gloucester were extended to the north and north-west, and the north-west angle



THE SOUTH PORCH.

of the old Roman wall was demolished. Aldred seems to have availed himself of the materials and to have occupied the site with his new monastery.

In 1062 Aldred was translated from Worcester to the archiepiscopal see of York, and he retained, as security for expenditure out of his private purse, several manors belonging to St. Peter's Abbey and St. Oswald's Priory. Wulstan, the

second Abbot of Gloucester, went away on a pilgrimage to Jerusalem, and his abbey was left in charge of two monks and eight young boys. The old conventual buildings had been destroyed with the church, and the work of restoration was arrested before a new day-room, dormitory, and refectory had been erected. Moreover, the treasury of the abbey was impoverished by extraordinary expenditure and by the cupidity of Aldred. Such was the state of things at Gloucester when William the Norman, in 1066, won for himself the crown of England at Hastings.

About 1067 Gloucester fell into the hands of the invaders, and Aldred's church was seriously damaged by fire, whether by Normans or Saxons we cannot tell. It is not unlikely that the foundations of the new choir were defective, for Aldred had chosen a site that was full of springs of water. This led to faults in the arches and groining of the crypt. King William recognised the importance of Gloucester as a frontier town, and held his court here at Christmas more than once. In 1072 Serlo, William's chaplain, was installed as abbot, and so destitute was he of funds, that he was driven to seek, and he obtained, pecuniary assistance from the neighbouring Abbey of Evesham. Serlo was a man of determination and energy, and under his rule the fortunes of St. Peter's rapidly improved. William bestowed on the monastery the manors of Barnwood and Brompton, and the Church of St. Peter, Norwich; his sons Robert, William, and Henry were also generous patrons. The Norman knights, who were encouraged by the Conqueror to seize the lands of the Welsh in the counties of Monmouth, Glamorgan, and Brecknock, quieted their consciences by donations of Welsh lands and churches to Serlo and his successors.

Thus the means were provided for the restoration of Aldred's choir and the addition of a nave and conventual buildings. Serlo's first work was to case and strengthen the arches of the crypt and repair the choir and chapter-house. In 1089 he laid the foundation of the nave, and in 1100 the church and monastery were re-dedicated with great honour by Sampson, Bishop of Worcester, and by Gondulf and Henry, Bishops of Rochester and Bangor. Aldred's work may be distinguished by its lack of ornament; Serlo's workmen used zigzag or chevron moulding, and their masonry was more solid and imposing than that of the earlier structure. It requires more than a glance to realise how much of the Norman work still remains. At first sight the choir and the transepts seem to belong to the fourteenth century, but on further examination it is found that the Perpendicular work is only skin-deep. The panelling has been skilfully attached, as though with cement, to the Norman arches, which have been cut away to receive it.

In 1092 William Rufus held a great Witenagemot, or council of his wise men, in St. Peter's Abbey, and Anselm was compelled, notwithstanding his

entreaties to be spared the honour, to accept the vacant Archbishopric of Canterbury. Mr. Freeman says that almost everything that happened in the reign of William II. somehow contrived to happen at Gloucester. In 1100 the king was slain in the New Forest, but not without a warning reaching him from Abbot Serlo that some such calamity was overhanging him.

All this time, under the sway of Serlo, the abbey was rapidly approaching completion. Two years after its re-dedication a fire is said to have consumed the town and church of Gloucester. The same story is frequently told in the abbey chronicles. We must suppose that on such occasions only the flat wooden roof or the wooden bell-towers perished; the walls and pillars, which still bear the marks of fire, remained comparatively uninjured.

In 1104 Serlo passed away, and was buried on the south side of the choir, where a bracket monument was in later times erected to his memory.

Serlo's successor, Abbot Peter, was distinguished for his love of the fine arts. An example of his taste is preserved in the South Kensington Museum—a latten candlestick, bearing the following inscription:—

“ABBATIS PETRI GREGIS ET DEVOTIO MITIS
ME DEDIT ECCLESIE SANCTI PETRI GLOECESTRE.”

This candlestick was probably sold many years after the death of Abbot Peter, when the religious houses were called upon to give up part of their treasures to ransom Richard Cœur de Lion from an Austrian prison.

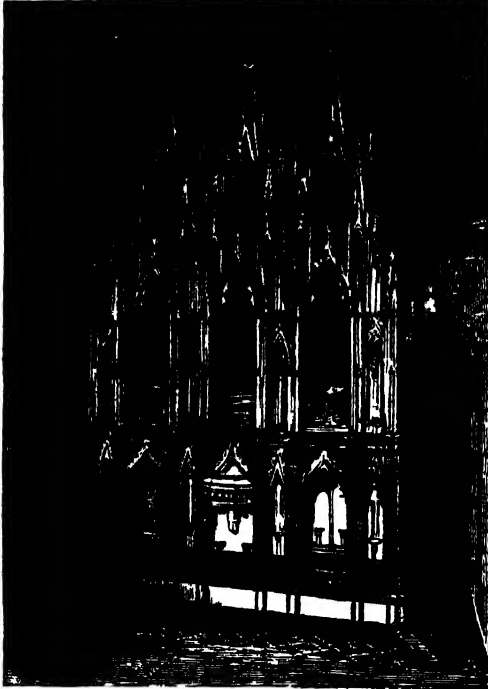
The next event of any great interest at St. Peter's was the burial of Robert, Duke of Normandy. He died in Cardiff Castle in 1134, was brought to Gloucester, and reverently buried in front of the high altar. There is some difficulty about this statement of the chronicle; for immediately below the tiled floor of the choir is the groined roof of the crypt, and an inscription on the wall of the chapter-house says: “Hic jacet Robertus Curtus.” But the effigy of Duke Robert, carved in Irish bog-oak, which now lies encased in Abbot Boteler's chapel on the north side of the north choir aisle, formerly rested on an altar-tomb in the middle of the choir, and ought to be replaced where Sir Gilbert Scott has laid a parallelogram of red tiles to receive it. During the Civil Wars the effigy was broken in pieces by the Parliamentary soldiers; but Sir Humphry Tracy carefully preserved the fragments, and at the Restoration had them fastened together, repainted, and taken back to the cathedral. The bodies of many other Norman knights were laid to rest in the chapter-house. There are inscriptions in the arcades to Roger Fitz-Milo, Earl of Hereford, Richard Strongbowe Fitz-Gilbert, Earl of Pembroke, Walter de Lacy, Sir Philip de Foye, Bernard Newmarch, Pagan de Cadurcis, and Adam de Cadurcis, all of whom were patrons of the abbey.

In 1168 a Christian boy, named Harold, was murdered by Jews at Gloucester.

This was followed by the burial of the martyr, as they called him, in the crypt of the church, and the performance of miracles at his grave.

On October 28th, 1216, the young sovereign, Henry III., was crowned in the choir of St. Peter's by the Bishops of Winchester, Bath, Worcester, and Exeter.

Six years after this coronation the building of the great central tower was commenced, and the work was completed in 1239, when the abbey church was re-dedicated by Walter de Cantilupe, the patriot Bishop of Worcester. No trace of the Early



SHRINE OF EDWARD II.

English tower remains—in fact little work of this period is to be found in the cathedral. The vaulting of the nave, completed by the monks in 1242 with their own hands, the reliquary, if it be one, in the north transept,



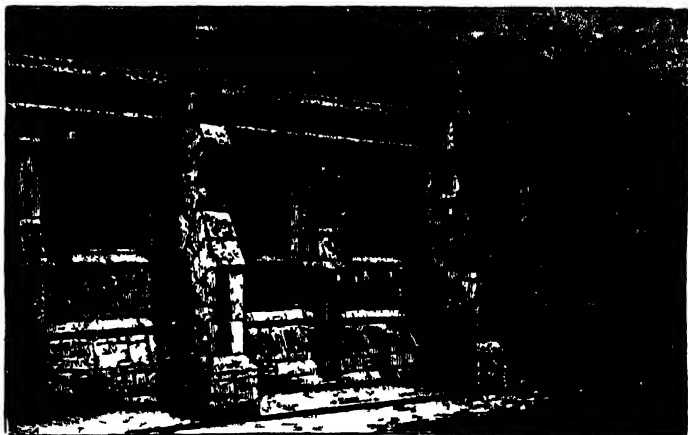
THE CLOISTERS

the arches of the ruined infirmary next the palace garden, and the north-east doorway of the cloisters, are the principal examples. Yet at one time the great tower, the flanking towers at the west end of the nave, the Lady Chapel of the De Willingtons, the stalls in the choir, and much more, were Early English.

In 1283 Gloucester Hall was founded at Oxford by the Giffards of Brimpsfield, on the site of Worcester College; and in 1298 and 1301 we read of monks of St. Peter's proceeding to their doctor's degrees in the presence of abbots, bishops, and nobles. Thus Gloucester took its part in the great revival of learning.

The examples of Decorated or Edwardian architecture which may be found in Gloucester Cathedral are the windows of the south aisle, with the characteristic ball-flower moulding, the vaulting and buttresses of the same aisle added to the Norman work by Ab-

bot Thokey in 1318, the windows in the aisles and chapels of the choir, and the beautiful tomb of Edward II. The murder of that king in Berkeley Castle, and his subsequent burial in St. Peter's Abbey, did more than anything else for the welfare of that monastery. The tide of popular feeling that



THE CLOISTERS, FROM THE CLOISTER GARTH.

turned the weak and misguided sovereign into a saint and a martyr swept thousands of pilgrims laden with offerings to his shrine at Gloucester. Then there began to rise, in the new architectural style which Professor Willis in 1860 so plainly showed to have been invented at Gloucester, and of which the south aisle (1329—1337) is the earliest known example, that marvellous adaptation of earlier work, so perfectly unique, the choir of Gloucester Cathedral, and the beautiful cloisters, with their roofing of fan tracery.

The flying buttresses in the choir, between the piers supporting the tower, deserve special attention. They were designed for the capitals of the vaulting to rest upon, and do not give any real support to the tower. The east window was erected about 1350. The architect of that date removed the Norman chapel, and widened the sides of the eastern termination of the choir; then he threw up a vast network of vertical and horizontal mullions, and filled the compartments with painted glass, representing Apostles, saints, kings, and ecclesiastics, as well as the heraldic shields of many of Edward III.'s nobility. An interesting article on this window by Mr. Winslow appears in the *Archæological Journal*, vol. xx.

The same architect took down and rebuilt the Norman gallery which spanned the choir, using over again the Norman ashlar work and chevron moulding.

The "Whispering Gallery," as it is called, is pointed out to visitors as one of the most striking features of the cathedral. So ingenious is its construction that the faintest whisper at one end is heard distinctly at the other.

The cloisters were commenced in 1351, and completed in 1412. The south walk has twenty carols, or cells with windows, where the monks wrote and studied. The north walk has a large trough, which the monks used as a lavatory. Opposite the trough is a recess for the towels. Very few traces are left of the great dining hall or refectory, which occupied the space on the north side of this cloister walk.

The chronicles of St. Peter's terminate with the fourteenth century, and from this time to the Reformation we are almost entirely dependent upon what Leland, the great itinerant antiquary of the reign of Henry VIII., "learned of an ould man made lately a monke of Gloucester" about the later additions and alterations in its structure. In 1421—1437 Abbot Morwent rebuilt the west end of the nave, removed the western towers, and commenced the transformation of the Norman arches into Perpendicular, a work which his death happily arrested when he had completed the western bay. In 1460 the great eastern tower was begun to be rebuilt, and was finished in 1482. In the latter half of the fifteenth century, nearly at the close of the reign of Edward IV., the present Lady Chapel was substituted for the earlier structure of Ralph and Olympias de Willington. The abbey was now complete, and with its window tracery and painted glass, its frescoes and encaustic tiles, its sculptured monuments and vaulted roofing, was the glory not only of Gloucestershire, but of all the west. Alas! all this was soon to be changed by the hands of the spoilers, with Thomas Cromwell at their head. On the 4th of January, 1540, the king's commissioners visited the abbey, and demanded its surrender. Abbot Parker was probably dead, though it is not known where he died, or whether he was buried in the chantry chapel that he had built for himself at the west end of the tomb of Edward II.; but the prior and the monks were there to sign the fatal deed and receive their pensions. The next year the abbey church was converted into a cathedral; and again, after a lapse of a thousand years, Gloucester had its own bishop.

John Wakeman, the last Abbot of Tewkesbury, was raised to the new see, and when he died was taken back to his abbey church, and buried beneath a hideous effigy representing his body in the last stages of dissolution. His successor, John Hooper, who ruled the united sees of Gloucester and Worcester, died a martyr in front of the old abbey gate. It was he who, in 1553, stripped the cathedral church of its "goods, money, jewels, plate, vestments, and ornaments," and only left the chime of bells, which is still the glory of the city, and "one chalys without a paten" for the celebration of the Holy Communion.

On entering the triforium of the choir from the spiral staircase, which ascends from the south transept, the attention of the visitor is arrested by a

painting of the "Last Judgment," which was discovered in 1718 behind some wainscoting in the nave. There is the usual contrast between the lot of the "blessed" and that of the "cursed." The interest lies in the date of the painting. The classic architecture of the "New Jerusalem," and the absence of the Virgin Mother and St. John the Baptist from our Lord's side, are internal proofs that the painter was influenced by the Renaissance and the Reformation.

Laud was Dean of Gloucester, 1616—1621, but he left no trace of his rule. In 1657 the cathedral church was vested by the Parliament in the mayor and burgesses of the city of Gloucester. The younger Pury had a lease of the deanery, and resided there. The present cathedral library had been founded by Bishop Gabriel Goodman in 1629 for the use of the diocesan clergy, who, in fact, gave the books. Pury, with the permission of the corporation of Gloucester, refounded it in 1648, and induced his friends to join him in munificent donations of books and money. At one time, during the rule of the great Protector, scaffolding was placed against the Lady Chapel, with a view to taking it down and selling the materials; but it was saved by the influence of Pury. In 1660 the cathedral and its possessions were restored to the dean and chapter. In 1665 the organ, which has lately been renovated and improved, was constructed by Thomas and Renatus Harris, a large part of the cost being borne by Anne, Duchess of York, and daughter of Clarendon.

Robert Frampton, Bishop of Gloucester, 1681—1691, was distinguished as a nonjuror. He lost his bishopric, but retained the living of Standish, where he died, and was buried in 1708. Warburton, the distinguished author of the "Divine Legation of Moses," was Bishop of Gloucester, 1759—1779. Josiah Tucker, of whom Bishop Warburton once said that "he made trade his religion," was dean from 1756 to 1799.

To this period belongs a very beautiful monument in the nave, designed by Flaxman, to the memory of Mrs. Morley. The sculptor has represented the mother rising from the sea with an infant in her arms. Mrs. Morley died in 1784 during a long voyage, soon after the birth of her child, and was buried at sea.

In 1836 the sees of Bristol and Gloucester were united in the person of James Henry Monk. The present bishop, Charles John Ellicott, succeeded William Thompson on his translation to York. He is a distinguished theologian, and has taken a leading part in the revision of the New Testament, as his predecessor, Bishop Wakeman, did 340 years ago.

During the rule of the late Dean Law the cathedral was carefully restored under the direction of Sir Gilbert Scott, and a very beautiful reredos was subscribed for by the freemasons of Gloucestershire. The Lady Chapel is still ruined and desolate; but there is not wanting in Gloucestershire either the enthusiasm or the wealth to restore it to its former short-lived grandeur. W. BAZELEY.



THE CATHEDRAL, SHOWING THE NEW WESTERN TOWERS.

BRISTOL.



A STRANGER reaching Bristol by the Great Western Railway, and driving from the station to the cathedral, may notice that he crosses two bridges—Bristol Bridge, over the Avon, by which he enters what was once the walled city, and the drawbridge over the Froom, by which he leaves it. Before he reaches the steep ascent that leads to Clifton he finds himself in "College Green," an open space some thirty feet above the level of the river Froom, whose grass and sheep and avenues of lime-trees contrast pleasantly with the crowded streets of the old city.

Nearly the whole of the south side of College Green is occupied by the cathedral, and behind the cathedral the whole of the sloping ground down to the river was in ancient days occupied by the various buildings and gardens of the Augustinian abbey. This abbey was founded by Robert Fitzhardinge, son of the chief magistrate of Bristol in King Stephen's reign. Bristol Castle was the stronghold of Robert, Earl of Gloucester, the greatest scholar and warrior of his time, and the commander of his half-sister the Empress Matilda's army. Hither he brought Stephen prisoner after the battle of Lincoln; and here he gave shelter to Matilda and her son the Prince Henry, who was educated by one Matthew in Baldwin Street. Henry never forgot the kindness he had received in Bristol,

and enriched Fitzhardinge with the confiscated lands of the Lords of Berkeley when he came to the throne, so enabling him to complete his abbey on a grander scale than he had at first intended.

Of these abbey buildings there now remain: (1) the abbey gateway, a Norman archway of singular beauty (recently restored with turret-stair by Mr. Pearson, R.A.); (2) a yet older Norman archway, leading out of Lower College Green to the abbot's lodging; (3) some remains of the abbot's lodging, preserved by Bishop Butler when he rebuilt the Palace; (4) through a covered passage, what was once the lower cloister, now the choristers' playground, which should be visited for the sake of seeing the south side of the fifteenth-century refectory, the north face of which, in the upper cloister garth, has been modernised; (5) the upper cloisters, and, opening into their eastern alley, the chapter-room, one of the finest specimens of a Norman chamber in England (according to Mr. Street), with a vestibule of Romanesque arcading that will well repay study.



THE ABBEY GATEWAY.

Entering the graveyard, a charmingly secluded garden, from which the south side of the cathedral, with its various jutting chapels, may be seen to great advantage, the visitor will look down on the blackened ruins of the bishop's palace, burnt by the rioters in 1831. The story may be read in Southey's Diary. It was Sunday morning, October 30th, and Bishop Gray had insisted on preaching as usual, notwithstanding the expostulations of the minor canon, who feared violence. "My young friend," the bishop said, laying his hand on his shoulder, "these are times when we must not shrink from doing our duty." As the service proceeded his palace was fired, and reduced to a ruin ere the day closed; and the cathedral was only saved by the heroism of the sub-sacrist Phillips, who wrenched an iron bar from a foremost rioter and kept the mob at bay until the door was closed and bolted behind him. The bishop had voted for

the rejection of the Reform Bill in the House of Lords, and was as unpopular as Sir Charles Wetherell, the Recorder of Bristol, who had strenuously opposed it in the Commons.

It was in this palace that a long line of bishops had lived during the three centuries from 1542 (when the monastery was dissolved, and the bishopric, with dean and canons, founded) to 1831. Among them were:—Paul Bush, who was required by Queen Mary to resign his see or his wife Edith, and loyal to the latter, retired to Winterbourn: his *cadaver* monument may be seen in the north aisle of the cathedral; Richard Fletcher, father of the dramatist, whose importunities had troubled the Queen of Scots on the scaffold; Trelawny, one of the seven imprisoned bishops in James II.'s reign, best known by the lines so often quoted—the refrain of a spirited ballad by “the Cornish Bard” of the last generation, Mr. Hawker, Vicar of Morwenstow—

“And shall Trelawny die? And shall Trelawny die?

There's twenty thousand Cornish boys will know the reason why;”

Secker, for a few years Bishop of Bristol, translated to Oxford and Canterbury; and then (1738—1750) his friend, most illustrious of all, Joseph Butler, the author of the “Analogy of Religion” and those wonderful sermons on Human Nature, who was buried beneath the throne of our cathedral, as an eloquent Latin inscription bears witness, and a no less eloquent English inscription from the pen of Southey. The “Butler Tower” (the northern of the two west towers, designed by Mr. Street, and completed by Mr. Pearson) is dedicated to his memory. Conybeare was Butler's successor; and a little later (1761—1782) came Newton, the author of the Dissertations on Prophecy. In 1836 the sees of Gloucester and Bristol were united by Act of Parliament; in 1884 another Act was passed to disunite them, which will take effect so soon as the required endowment is provided.

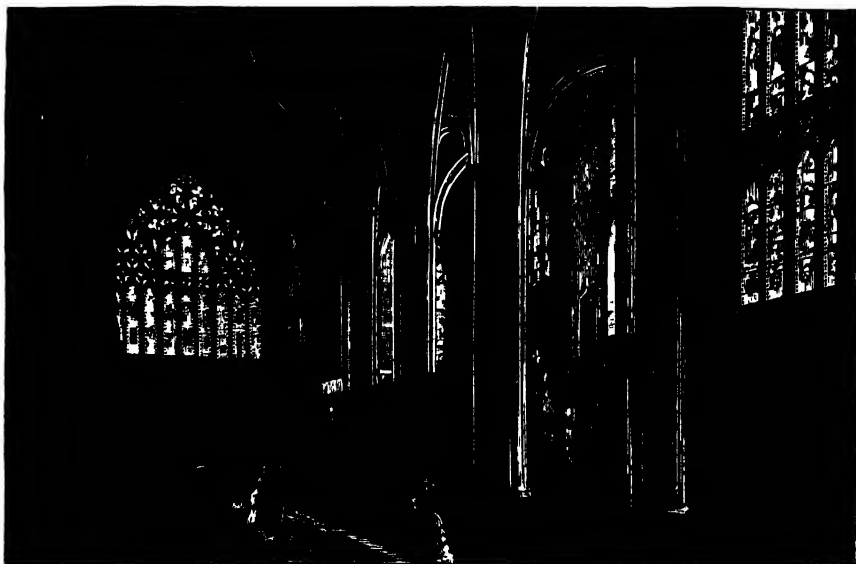
Having thus made the tour of the cathedral precincts, we must take our visitor back to College Green, and ask him to examine carefully the long north front before him. The first thing that will strike him will be the great apparent length of the church. And yet the real length is only 300 feet; but an effect of much greater length is given to it by the want of height, and the want of height is due, as he will soon find out, to the distinguishing peculiarity of the church, the absence of any clerestory. At first it will appear as if the church had no side aisles, but was one long aisle, lighted by lofty windows throughout its length, like a college chapel, or rather like two college chapels placed end to end, with a tower and transept to mark their juncture. But if he walk to either end he will find out his mistake, and perceive that the church has the full complement of three aisles of spacious width, but of co-ordinate height and under one roof. The question will then force itself upon him: What was the motive for this most unusual design, making the church stand altogether alone among our cathedral churches?

Returning to his first point of view, a practised eye will see at once that the long eastern limb is ancient and Edwardian, while the western limb, or nave, with its western towers, is a modern work, similar in style, only in its details more beautiful. The central tower (whose parapet and pinnacle, removed for safety, he must kindly restore in his mind's eye) the visitor cannot fail to admire, stately in its proportion and richly arcaded, all its details dating from the fifteenth century, but in its general design clearly Norman. On enquiry he will learn that the eastern limb is the long and spacious choir which, in Edward II.'s reign, Abbot Knowle built up against the Norman tower then standing. He will then see at once that to have added a clerestory would have dwarfed the effect of the stately old tower, and that Edmund Street, the architect of the present nave, was right in repeating Edmund Knowle's peculiar design, only enriching the details, and so leaving the central tower in perfect harmony with the rest of the church. In my "Early History and Architecture of Bristol Cathedral" (Chilcote, Bristol), I have given reasons for believing that the Norman church had two western towers.

And now, in explaining one problem we have solved another. If the church date in style from Edward II.'s reign, why those transoms in the windows? A little thought will remind one of the difficulty of constructing windows so far more lofty than the side windows of any other cathedral he has ever seen, without the additional strength derived from transoms. Then, again, why those buttresses of such unusual projection, almost hiding the intervening windows from one who looks at the church obliquely? A moment's reflection suggests their necessity to counteract the lateral thrust of a roof of more than 70 feet in total width. Thus, even before we enter the church we have almost forgiven Knowle for the audacious originality of his work. When we enter we more than forgive, nay, we rejoice that our greatest modern architect has completed, and by completing interpreted, Abbot Knowle's design. The internal effect is very striking. Standing at the west end, we have before us a lengthened avenue of arcading, as remarkable for its solemnity as for its beauty. Though the vault is only 52 feet above the floor, there is no feeling of depression. This is due perhaps to the form of arch chosen for the vaulting, not flattened, as at Lincoln and York, but boldly pointed, and springing directly throughout the whole length of the church, not from a triforium, but from the pavement. The lofty side aisles, of equal height with the central aisle, are not seen in the perspective. But the light that streams through the arcade on either side traverses the shadows of the roof wonderfully. The visitor should pause for some time ere he leave his station at this west door. Whenever a cross view is obtained, as he proceeds eastward, the side aisles, with their lofty windows, give the effect of spaciousness; and the purity of the arches between the piers, reminding him by their graceful lancet form of Westminster Abbey rather than of York—the only English churches that have arcades of equal height—will go far to compensate the eye for the want of the

familiar triforium and clerestory of our English cathedrals. Not that the purposes of a triforium are unfulfilled. A passage on the level of the window-sills traverses the walls from end to end, giving access to every part, for the convenience of the servants of the church.

The visitor who is interested in principles of construction will admire the way in which Abbot Knowle and Mr. Street have carried the thrust of the central vault across the side aisles, by what is, in fact, a flying buttress, to the very massive external buttresses already noticed. These flying buttresses, or transoms, rest on



THE CHOIR.

the crown of the transverse arches of the side aisles, and from the centre of each, over the crown of the arch below, there springs a cluster of vaulting shafts.

As the visitor moves up the nave, the extreme beauty of Knowle's east window should be observed. The arms of Edward III. in the apex show that it was finished in that reign, about 1330. The elder Pugin thought its tracery worthy of comparison with that of Carlisle. Nor must we omit to turn round and gaze at Mr. Street's rose window over his west portal. He made drawings before he died for all the painted windows of the nave, and begged that they might be executed by Messrs. Hardman. This round window represents in its inner lights the heavenly host adoring our Lord in glory, while the outer circle depicts all the several industries of Bristol, which contributed to the building of this nave for the glory of God. The side windows are to illustrate the power of prayer, the upper lights by incidents from the New Testament, the lower

from the Old. The silvery crispness of Hardman's glass will give pleasure to every eye. The windows do not enter into competition with oil paintings (the greatest fault stained glass can have), nor are they too dark, but fulfil the true function of a window in transmitting abundant light, and are carefully subordinated to the general architectural effect of the church.

Passing through the modern screen, the visitor will be painfully aware of the need of re-arrangement of the choir. When the nave was removed the altar was pushed up to the east end to gain room, and the fourteenth-century stalls followed it. It need hardly be said that this will be set right so soon as funds are forthcoming. The altar will be brought down to its old place (where the cusping of the vault marks it), leaving an eastern Lady Chapel and processional path behind the reredos. The side aisles will thus be restored to their proper purpose, and the oak stalls and choir will be brought down to the screen. The organ too may then be removed from its present unsightly position.

While standing outside in College Green the visitor may have noticed an Early English chapel, and wondered how it came to lean against Abbot Knowle's later chancel aisle. If he visit this from within he will see the explanation. It was an elder Lady Chapel, of graceful design, opening into the north transept, at a time when this north transept was also of Early English style, still indicated by the shafts of its northern triplet window. As there was sufficient space between this chapel and the Norman church for the widening of the side aisle, Knowle left it standing; and removing its high-pitched roof (of which the lines are discernible on one of the pinnacles), he made it lean (as now) against the widened Edwardian church. At a later date the double wall that separated it from the church was cut away and its arcading mutilated, to admit the insertion of one of the costly altar-tombs of the Berkeley family. The knight is clad in conical skull-cap or helmet, attached to a hawberk or tippet of mail; the armour is partly mail and partly plate, after the manner of Edward II.'s and Edward III.'s time. The dress of the lady by his side is also that of the fourteenth century: coif, hood or veil, and wimple cover head, neck, and chin. A late inscription describes it as commemorating Maurice, Lord Berkeley, ninth baron, who died 8th June, 1368, and the Lady Margaret, his mother (daughter of the infamous Roger Mortimer, Earl of March), who died 5th May, 1337; but the lady is more probably Elizabeth, his wife, daughter of Hugh Despenser.

Three other tombs of the Berkeleys are to be seen in the south aisle, under the stellated monumental recesses (peculiar to the churches of Bristol, Berkeley, and St. David's). In the easternmost of these recesses, opening into the Berkeley Chapel, lies the second Thomas, Lord Berkeley, who died 1321, and further west the first Lord Thomas (his legs crossed), who died 1243. This effigy and the adjoining one of the second Lord Maurice (died 1281) must have belonged to the older Norman church. In similar monumental recesses in the sacrarium we have effigies of Abbot

Knowle, the great builder, and next below him Abbot Newberry in full canonicals; on the south side, adjoining the beautiful sedilia, Newland (or Nailheart), the "good abbot," who built much of the fifteenth-century work.

Knowle's love of natural forms is remarkable. On these stellated recesses we find sculptured the oak-leaf and oak-apple, the vine-leaf, the mistletoe, the thorn, the ranunculus-leaf, with snails carrying their shells over it, and in the vestibule of the Berkeley Chapel the Ammonite of St. Keyna taking the place of the usual ball-flower. The fourteenth-century glass of the sacarium windows is of great value, and should be carefully examined.

It may perhaps assist the reader if we now give briefly the principal epochs of the church's architectural history, so dating the several parts of the present structure.

1142.—The abbey founded by Robert Fitzhardinge, chief magistrate of Bristol, in whose time Robert, Earl of Gloucester, gave shelter to his half-sister the Empress Matilda, in her struggle with the usurper Stephen; and here Prince Henry spent his boyhood. The church was consecrated on Easter Day, 1148.

1154.—Henry II. bestowed the confiscated estates of Roger de Berkeley on his old friend Robert Fitzhardinge, who, thus enriched, completed his abbey in the more sumptuous style of the chapter-room. He was the founder of the family of the Berkeleys, Lords of Berkeley Castle, so many of whom are buried in this church. The only portions of the Norman church now remaining are the walls and buttresses of the transepts north and south. The line of the old high-pitched roof of the latter may be traced on its south gable, and a small round-headed window in the gable.

1216—1234.—Abbot David is believed to have built the elder Lady Chapel still standing, opening into the north transept, although Mr. Godwin ascribes it to his predecessor, Abbot John. The east window of this chapel (Geometrical or Early Decorated) was inserted about 1290.

1306—1332.—Abbot Knowle began rebuilding the church in the Decorated or Middle Pointed style, completing the choir, but leaving the Norman or Romanesque tower and nave still standing, and laying foundations of a wider nave, discovered in 1865. Berkeley Chapel and Newton Chapel added after Knowle's death, late Decorated.

1481—1515.—Abbot Newland (or Nailheart) remodelled the central tower, reconstructing the roof and windows of the transept in the Third Pointed or Perpendicular style, with rich *lierne* vaulting.

1542.—Dissolution of the monastery and endowment of the church as a cathedral church, with dean and six canons. The ancient Norman nave of Fitzhardinge removed as unsafe.

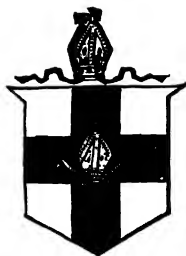
1866—1874.—The present nave built on old foundations.

1887—1888.—Western tower completed.

It may be well, in conclusion, to put on record the reasons which determined Mr. Street not to attempt to restore the Norman nave removed in Henry VIII.'s reign, but rather to build such a nave as Abbot Knowle would have erected in Edward II.'s reign had he lived to complete his work. In the first place, no traces were left of the ancient Norman nave to guide a restorer except two fragments of the wall of its narrow south aisle; whereas of the nave designed and actually commenced by Abbot Knowle very interesting remains were left. We found, on excavating, the foundations which he had laid for the wall of the north aisle, with deep buttresses (like those of the choir), and for a north porch. We found also the spring of the first arch embedded in the buttress which stood against the north-west pier of the central tower; and built into the prior's lodging (removed in 1867) there was a portion of the south-west angle of the south aisle, where the work was carried up to some height, showing how a triforium gallery was intended to be carried round the nave, as in the choir at the level of the window sills. From these remains it was possible to design a nave substantially such as Knowle intended to build, yet sufficiently differenced in detail to make it no mere servile copy of the choir. It will be noticed that the axis of the nave is inclined to that of the choir at a very perceptible angle, as in so many ancient churches. The total length of the church is 300 feet, the width 73 feet; height from pavement to ridge of vault, choir 50 feet, nave 52 feet. By the two western towers of noble dimensions which Mr. Street has added, the church is now more distinctly marked as the cathedral in distant views of the city.

J. P. NORRIS.

CARLISLE.

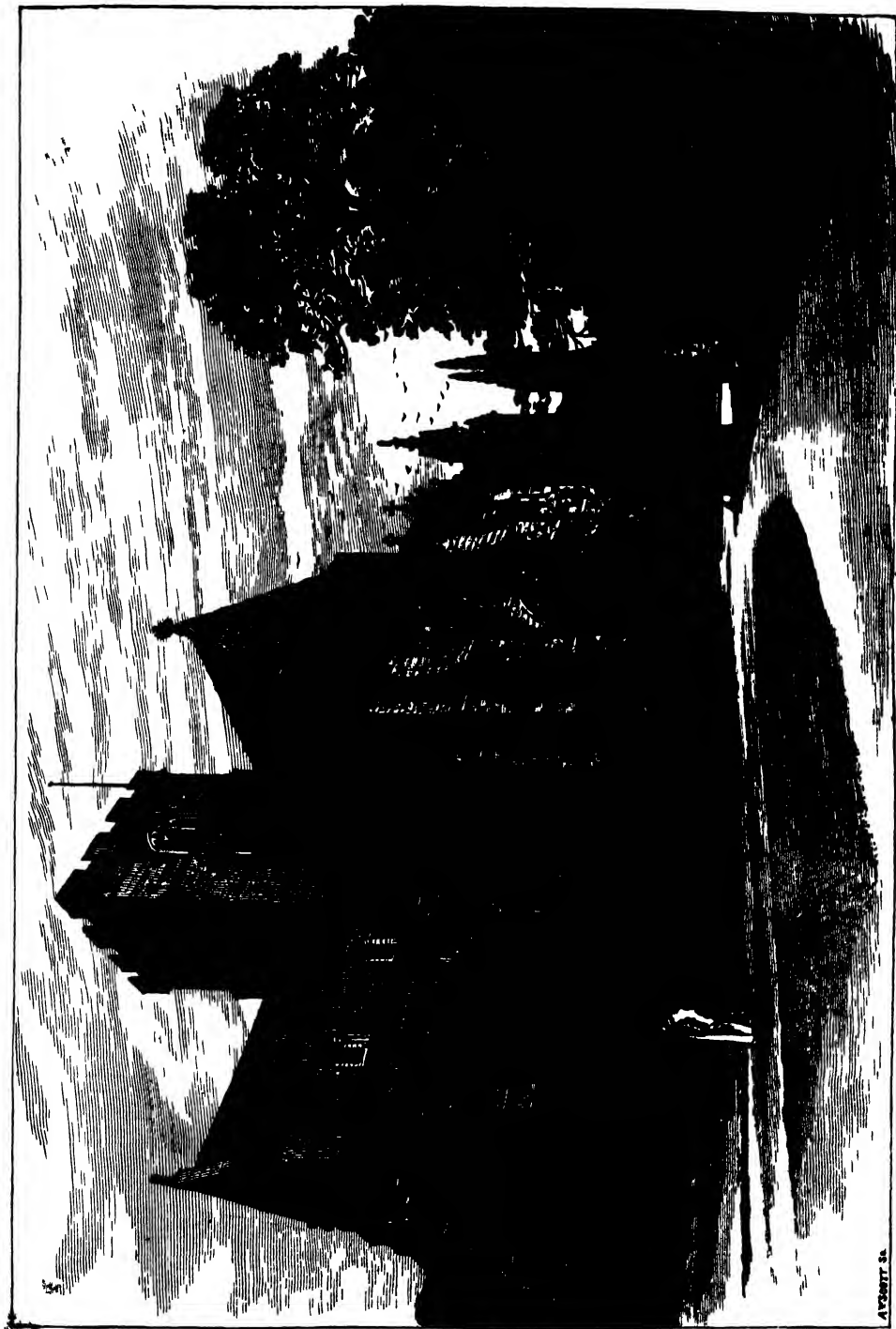


UNTIL the other day, when the Church of St. Nicholas became the Cathedral of Newcastle, Carlisle was the most northern of our English cathedrals, and it is still the nearest to Scotland. Being the church of a border city, "the bulwark of England against the Scot," the cathedral has not escaped the perils of its position. It fell into the hands of those who destroyed most of the ancient cathedrals of Scotland, in whose eyes the defacing of churches was a pious work, and they have left their mark upon it to this day. As seen from a short distance outside the city, the peculiarity of its outline must at once strike the observer. It rises in the centre of the town, high above all the other buildings, except the tall chimneys of the factories. The long and lofty choir is a noble object, and the tower, though low by comparison and unworthy of the choir, is not dwarfed by the steeple of any other church. But the beholder looks in vain for the long nave, which is so characteristic of a cathedral church. To the west of the tower only a short piece of the roof is visible, much lower than the choir, and looking not unlike the chancel of a parish church turned round from east to west.

A walk round the outside will enable us to comprehend the general outline of the history of the building. It has been originally a Norman minster of moderate size, but of this Norman church nothing apparently remains, save the south transept and a fragment of the nave, its eastern limb having been replaced by a vast and magnificent choir of the thirteenth and fourteenth centuries, on a scale far exceeding the dimensions of the earlier church. It is easy to distinguish the portions of the original structure from the alterations and additions of later times, the Norman builders having used for the outside a grey freestone, whereas all the later work is of the new red sandstone of the district.

There is little known about the church beyond the general outline of its history, and in the absence of any fabric rolls there has been much doubt and difference of opinion on many points connected with the architecture.

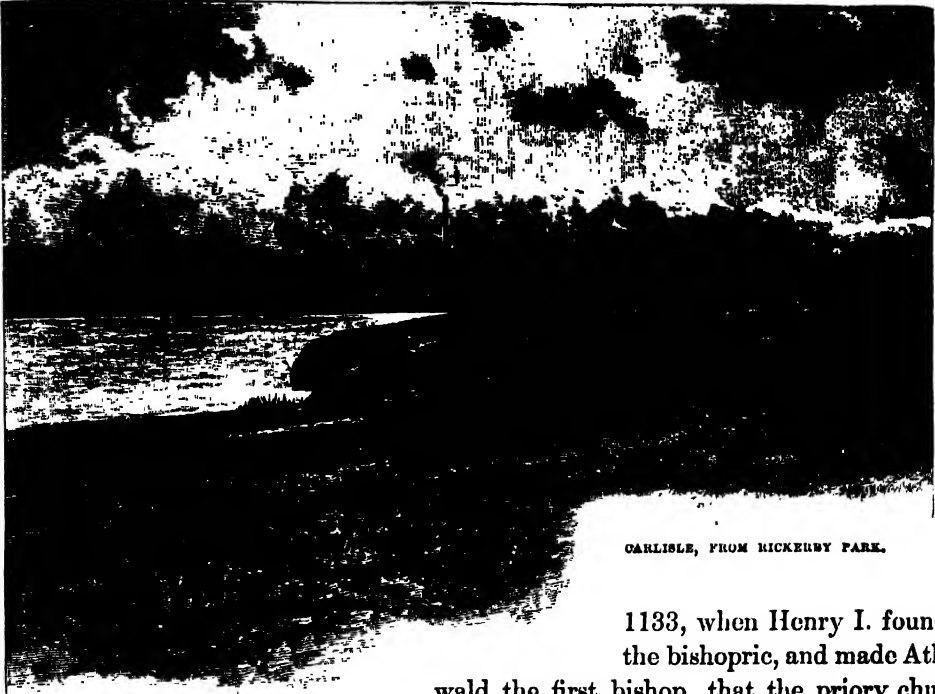
According to the commonly received account, a Norman follower of William Rufus, named Walter, whom he had left at Carlisle to superintend the



CARLISLE CATHEDRAL, FROM THE SOUTH WEST.

building of the castle and the fortifications, founded within the city a college of secular priests, but died before the church which he intended to build was completed. Henry I. then took up the work, and in the year 1101 founded a house of regular canons of St. Augustine, and made his English confessor and chaplain, Athelwald, the first prior of the new society.

At this time Carlisle was in the diocese of Durham, and it was not until



CARLISLE, FROM RICKERBY PARK.

1133, when Henry I. founded the bishopric, and made Athelwald the first bishop, that the priory church became a cathedral.

The canons of St. Augustine, or Austin canons, as they were called, were not, strictly speaking, monks, though they lived together under one roof according to the rule (*regula*) of their order, and hence were known as regular canons, to distinguish them from the secular canons of the old foundation cathedrals and other collegiate churches, who lived in separate houses, and moved about in the world (*seculum*) as the canons of cathedrals do now. The Austin canons had a number of priories in England, but only one of these—that of Carlisle—was a cathedral church, and in this respect, therefore, Carlisle stands alone, all the other cathedrals of the new foundation having been the churches of Benedictine monasteries before they were changed by Henry VIII. into chapters of secular canons. From their habit, which consisted of a long black

cassock, a white rocket over it, and over all a black cloak and hood, the Augustinians were called Black Canons. They also wore beards, and a cap upon their heads, which distinguished them from monks, who went bareheaded and shaven. In many Austin foundations the church of the priory was also the church of the parish, the canons occupying the choir, which was hence called *ecclesia conventualis canonicorum*, and the parishioners occupying the nave, which formed the *ecclesia parochialis*, so that there were two churches within one. This was the case at Carlisle, and it explains some matters connected with the history of the church which otherwise it would be difficult to account for. Until a few years ago this double use of a building which was architecturally only one church was an existing fact. What remained of the nave was partitioned off from the choir and transepts, and formed the Church of St. Mary; and notwithstanding the improvement that has been effected by throwing open the nave and building a new parish church, it is impossible not to feel some regret at the abolition of an arrangement which had lasted for upwards of seven centuries and a half, and was essentially a part of the history of the place.

In the arrangement of their domestic buildings the Austin canons followed the plan of a Benedictine monastery, and grouped them on the south of the church. At Carlisle some of these buildings are still to be seen, but none of them are of the same date as the Norman church. What that church was like when complete we can only tell from a comparison of what remains with other churches of the same period. The nave was originally eight bays long, instead of only two as at present, but it was always shorter than the existing choir. No doubt originally there was a handsome Norman doorway at the west end, but no drawing or description of the original west front remains. In the centre of the Norman church was a tower, probably low, of which the piers are still *in situ*; and east of the tower was a short choir, supposed to have extended as far as the end of the present stalls, and to have terminated in a round apse. Opening out of each transept by an arch in the eastern wall was a small chapel. The archway can still be seen in the south transept, and it leads into St. Catherine's Chapel, now used as a vestry, and which, though of thirteenth-century date, is built on the foundations of a pre-existing Norman chapel.

Such, in outline at least, was what we may call the Norman church of Athelwald, a plain massive building, with little ornamentation except in the doorways and windows, but with a certain grandeur in its stern simplicity. This Norman church is believed to have remained pretty much as it was when completed in the reign of Henry I. throughout the rest of the twelfth century; and it was not until Henry III. had reigned some thirty years, and half the thirteenth century had passed, that the bishop and canons set themselves to the great work of rebuilding the choir of the cathedral on a vastly larger scale.

Judging from the Early English style of the existing aisles, the work must have been begun about the middle of the thirteenth century, probably under the auspices of Sylvester de Everdon, who was bishop from 1246 to 1255, and there is good reason to believe that it was roofed in before the death of Bishop Irton, in 1292. The new choir was built with very little regard to the old Norman church, and perhaps it was the intention of the bishop and canons when they had finished the choir to rebuild the nave as well. Possibly this was never done for lack of funds, but it is just as probable that the canons considered it was not their business to improve the nave, and that the parishioners might be left to restore their own church. Very beautiful indeed are those parts of the present choir which date from the rebuilding in the second half of the thirteenth century, and the whole, if ever it was completely finished, must have been a noble work. Little is now left beyond the north and south external walls, with the beautiful lancet windows of the aisles, and the exquisite cinquefoil arcade beneath them. Scarcely was the work finished when, in 1292, there was a dreadful fire in Carlisle, which consumed a great part of the city. The priory suffered much. The new choir was left a mass of ruins, the east end, and all except the side aisles, being destroyed. The north transept was also greatly injured, and the conventual buildings perished almost entirely.

The rebuilding of the choir progressed only slowly, probably owing to the disturbed state of the country during the Scottish wars, and it must have been quite unfinished when Edward I., who had been detained at Lanercost by sickness throughout the winter, came to Carlisle in the last year of his reign to meet his Parliament, and to organise an expedition into Scotland. At this time the cathedral was the scene of two important ceremonies. In it the Papal legate preached to the many strangers whom the presence of the court and parliament had brought together, and then proceeded to solemnly excommunicate Robert Bruce, and to pronounce a terrible curse against the usurper of the crown of Scotland.

A few months later Edward came to the cathedral, and there offered up to God the litter in which he had been forced by failing health to make his journey to the north. At the door, as if in token of his complete recovery, he mounted his horse for the first time after many months' illness, and rode away through the gateway of the priory to lead his army into Scotland. But he was destined never to reach it; and at Burgh-by-Sands, on the Solway, within sight of the Scottish coast, he died.

After the fire of 1292 the choir was partially rebuilt, but during the reign of Edward II. the work stood still for want of funds.

It was not until 1352, when Gilbert Welton was bishop, that the work was

resumed in good earnest. By him and by his successor, Bishop Appleby, great efforts were made to complete the choir; and by the help of Edward III., and by subscriptions from the Lucies, the Nevilles, the Percies, and other gentry of the north, the church was at length finished. At this period the triforium and the

clerestory, which are in the Decorated style of the fourteenth century, were added to the choir, the east end was raised to its present height, and the whole was roofed in and finished in the interior by a wooden ceiling, resplendent with colour and gilding. Portions of this ancient ceiling were discovered at the late restoration, and the present ceiling is a reproduction of the old, in design at least, if not in colouring.

Its east window is the one point in which Carlisle Cathedral stands unrivalled, and on which its architectural fame chiefly rests. Of its kind it is the grandest window to be seen in England, or even in the world. It is not only unsurpassed in size, it is also unmatched in beauty. Those windows that come next to



THE NAVE

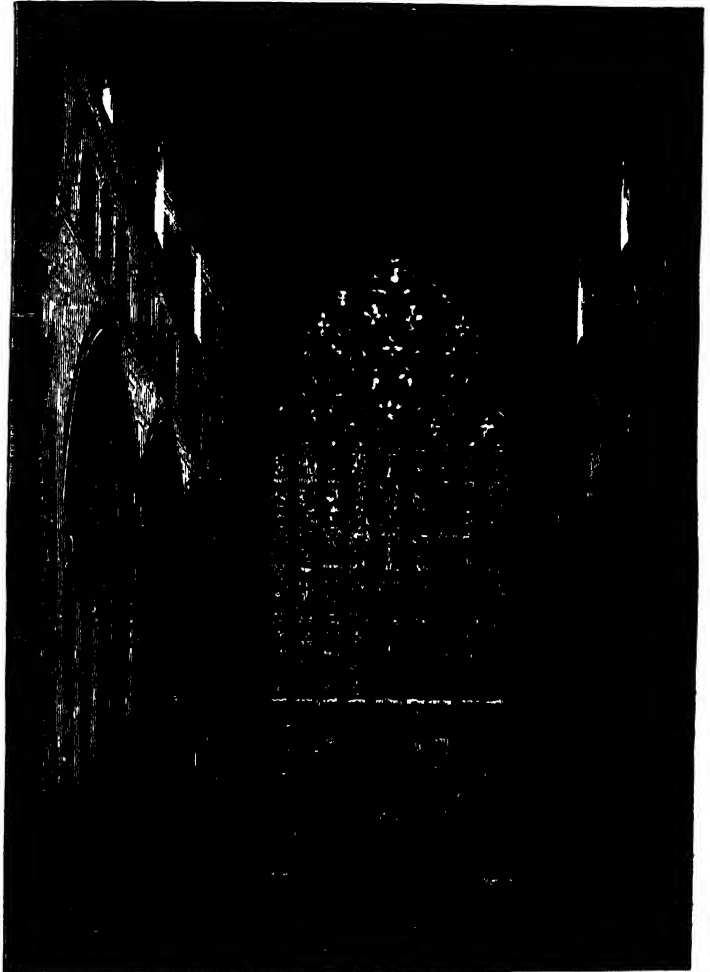
it are a window at Perugia, said to be as large, but not so beautiful in design; the great window at York, which is not so large, nor so elaborate in the tracery; and the east window of Selby, which, though it has very fine tracery, is smaller. The window in the lower part is divided into nine lights by eight mullions, of which the two central ones are thicker than the others, and the tracery, it has been computed, is composed of no fewer than 263

circles, and contains as many as thirteen quatrefoils. As to the glass, the lower portion is modern, but that in the head of the window is ancient, and well deserves careful inspection. The subject is what is called a "Doom," and forms one connected picture, in which are seen the resurrection from the dead, Christ seated on the throne of judgment, the procession of the blessed to the new Jerusalem in Heaven, and the casting of the lost into the place of torment. A minute examination of this old glass has recently led to discoveries which go to prove that it was not inserted until about forty years after the tracery was finished, and that its date is from 1380 to 1384.

The carvings on the capitals of the main pillars of the choir represent the different occupations of each month in the year, and no more interesting or perfect series of the kind is known to exist.

In the choir should be noticed also the fine tabernacle work of the stalls, supposed to

have been put in by Bishop Strickland (1400—1419). It was once painted and gilded, and the numerous niches filled with images, but these have been removed, and the angels which formed the pendants have been roughly sawn off. The backs of the stalls are decorated with a series of paintings representing the legends of St. Augustine, St. Anthony, and St. Cuthbert, executed in the fifteenth century.



THE EAST WINDOW.

In 1540 the priory was dissolved, but it was done without violence. Lancelot Salkeld, the last prior, became the first dean, and two of the old canons regular became prebendaries, or canons, of the new chapter, which was founded by Henry VIII. the year after the priory was suppressed. There was not, as far as is known, any damage done to the cathedral or its ornaments, and the king's charter shows that the services were continued according to the rites of the old religion. The king, however, changed the dedication of the church, and what had been the Priory of the Blessed Virgin Mary became henceforth the Cathedral Church of the Holy and Undivided Trinity.

A good deal of damage must have been done in the reigns of Edward VI. and Elizabeth by the destruction of stained glass, and the defacing of all that might remind men of the old religion. But the mischief done by Protestant enthusiasts, and in later times by neglect or ignorance, has been trivial as compared with the great act of vandalism which was committed in 1646, when Carlisle was besieged and taken by a Scottish army in the name of the Parliament of England.

Once again, in 1746, Scottish soldiers filled the cathedral, but they were of a different race from the destroyers of the nave, and they were there not as conquerors, but as prisoners. When Carlisle surrendered to the Duke of Cumberland, the Highlanders who had been left to garrison it laid down their arms in the market-place, and then went, according to the terms of surrender, to the cathedral, where a strong guard was placed over them. Some mischief may have been done at that time, but it was probably not equal to the damage of 1764, when "a general repair was commenced in the choir, and a great amount of ancient work was destroyed." These repairs consisted in breaking up the fine oak ceiling, and inserting plaster groining beneath it, in removing the screens between the choir piers, together with the ancient bishop's throne, and in replacing them by modern work of poor design. Throughout the last century and the early part of the present one the same destruction of old work went on, but at length, under Dean Tait, better times set in, and the restoration, which was so much needed, was begun. Upon the whole the work was judiciously carried out; and though the archæologist of these more modern days may not approve of all that was done, those who can remember what the cathedral was previously will own that a vast improvement has been effected.

Looking at the building as a whole, its parts are too unequal in scale to make up together one noble and perfect church, and even if two-thirds of the nave had not been destroyed, the Cathedral of Carlisle would not have taken high rank amongst the old cathedrals of England. Nevertheless, it has its noble features, and standing in the lofty choir and looking at the great east window, it is possible for the moment to forget even the destruction of the nave.

W. NANSON.

MANCHESTER.

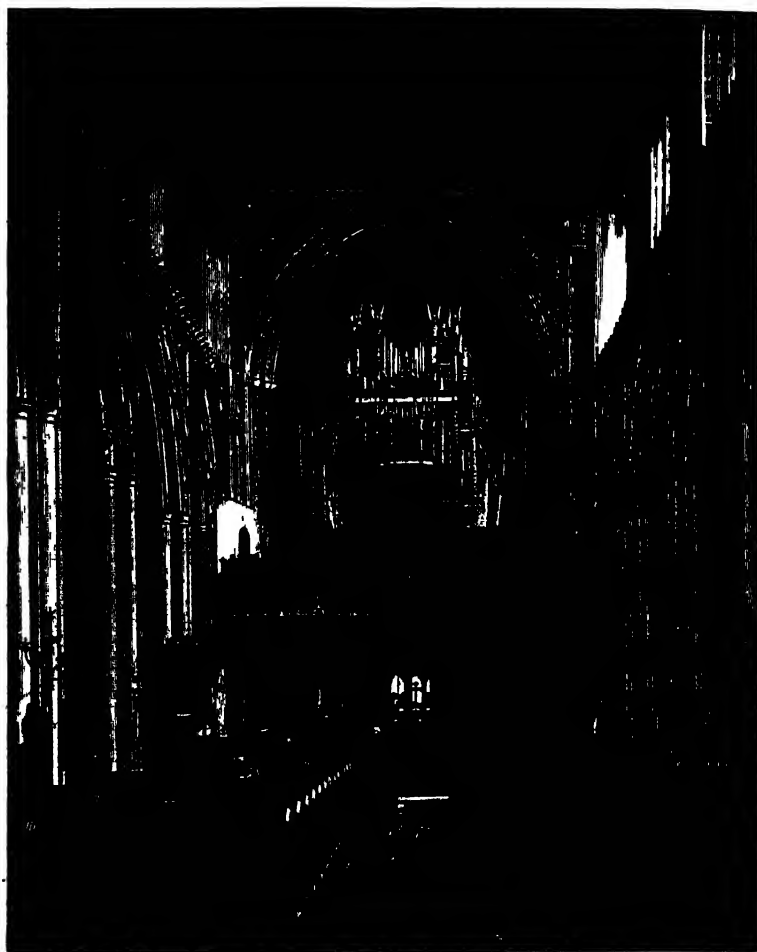


THE present Cathedral Church of St. Mary the Virgin, St. George, and St. Denis in earlier times was only a parish church, which first became collegiate in the year 1422, when Henry V. granted a charter to Thomas De-la-Warre, the rector of the parish, who, though a priest, was also lord of the manor. Before that time, as early as William the Conqueror's reign, there had been a church on the wooded rock at the junction of the rivers Irwell and Irk, for in the Domesday Book we find the following record: "The Church of St. Mary and the Church of St. Michael hold one carucate (about a hundred acres) of land, quit of all taxation except the Dane-gelt." Several traces of a church built of stone about the year 1220 have been found during the recent restorations, yet an author, writing in the year 1650, says that before the collegiation of the parish Church of St. Mary in 1422, the structure was entirely of wood. During the sway of the early barons of Manchester the church was held by some fifteen rectors, including William de la Marcia (1290), afterwards Bishop of Bath and Wells; Walter de Langton (1299), a great architect, subsequently Bishop of Lichfield; John de Verdun (1313), later on Dean of St. Paul's; and Thomas De-la-Warre (1373), the last rector, who endowed the college and procured the first charter. Provision was therein made for a warden, eight priest-fellows, four deacons, and six boy choristers. The first warden was John Huntingdon (1422), a man of great benevolence and piety; his rebus, a hunting scene and two tuns of wine, may be seen on either side of the choir arch, which he completed, together with the upper portion of the arcades. A fine brass to his memory exists, but is hidden in the vaults. The third warden, John Booth (1459), became Bishop of Exeter; while the sixth (1481) was James Stanley, a scion of the Derby family, and afterwards Bishop of Ely. The Derby Chapel, a large building to the north of the choir, was erected to his memory. The bishop lies buried in the wall of this chapel within a pretty little chantry. On his tomb is a brass representing him in full episcopal vestments.

Wardens Walton and Chaderton were respectively raised to the sees of Exeter and Lincoln during the earlier part of Queen Elizabeth's reign, towards the end of which John Dee, a layman and a celebrated alchemist, was appointed their successor.

Warden Dee, who professed to see visions in crystals, and who was deeply imbued with the superstitions of the age, retired in the early years of James I.'s reign, and died a poor man at Mortlake.

The cathedral consists of a nave and aisles, equal in length to the choir and



THE CHOIR SCREEN

ambulatory; a chapter-house; a lofty west tower; and the following chapels:—the Lady Chapel (*circa* 1313), with a beautiful screen, at the extreme east end of the church; the Jesus Chapel (1506), to the south of the choir, now used as a library; St. Nicholas' Chapel, the oldest chantry in the building (*circa* 1220), to the south of the nave, and St. George's Chapel to the west of it; St. John Baptist's or Derby Chapel (*circa* 1510), with the Ely Chantry to the north of the choir;

St. James' (*circa* 1440) and Holy Trinity (*circa* 1500) Chapels to the north of the nave: north and south porches are now being added. While the beautiful parclose screens still remain around the choir chapels, they have been removed from those in the nave, thereby increasing the area and making in reality a five-aisled church, the widest in the kingdom with the exception of St. Helen's, Abingdon. This great width, however, is not unpleasantly noticeable, owing to the lofty height of the nave arcades, whose clustered pillars of delicately-moulded red sandstone support elaborately-carved spandrels, and bold five-light clerestory windows of the Perpendicular order. Between each window is an angel of carved oak playing some ancient musical instrument—there are seven with wind instruments on one side, seven with strings on the other, a most unique and beautiful set. The roofs, of solid oak, are almost flat, and panelled with moulded beams and purlins, each intersection being covered by a carved boss.

Entering the choir by the richly-decorated organ-screen, we find the interior small and narrow, but filled with exceedingly beautiful stalls, fifteen on each side. They are surmounted by the most elaborate canopies it is possible to imagine. There are niches for over a hundred saints, and the crockets and finials, cusplings and pinnacles, are bewildering in their variety and multitude. Nor less interesting are the quaint groups of the subcellæ or misericors. Tavern incidents, hunting scenes, fabulous monsters, combats, legends, all find a place, carved with the most elegant minuteness, and fortunately little damaged by the hand of time. The choir is divided into equal portions by two steps, the lower part being called the Radcliffe Choir, from the family which used it as a cemetery: their brasses once covered the floor, but are now replaced by encaustic tiles. In the upper portion of the choir stands the bishop's throne, a sad contrast to, though an imitation of, the stalls by its side. Little need be said of the sanctuary, which is at present enclosed to the eastward by a stone screen, as an elaborate plan of restoration is in contemplation. It should, however, be mentioned that on the death of Bishop Fraser, the space between the octagonal chapter-house and the east end of the south choir aisle was filled by a monumental chapel, separated from the main building by a handsome oak screen. In the middle of this chapel rises a beautiful alabaster altar-tomb, upon which lies the full-length effigy of the deceased prelate; the likeness is an admirable one. On the opposite side of the choir a handsome altar-tomb and effigy of Mr. Hugh Birley has been erected. The nave has also been recently enriched with many stained-glass windows of various merit, among which is one to the memory of the late General Gordon.

We may add that the dimensions of the cathedral are: length, 215 feet; width of nave, 112 feet; height of tower, 140 feet; and area, 18,340 square feet.

ERNEST F. LETTS.



LIVERPOOL CATHEDRAL, FROM THE NORTH-EAST

LIVERPOOL.



MANY of the recently-formed bishoprics have found already existing churches, either old collegiate institutions or ancient parish churches, to afford not unworthy centres for the new diocesan work. With Liverpool, by far the most important of the new sees, the case has been very different. No observant visitor to the modern Tyne can fail to be struck by the exceeding poverty of her ecclesiastical buildings. The cause of this is to be found in the very recent date of the city's growth. The inhabitants speak of the "good old town," with this partial justification, that a charter of incorporation was granted so long ago as the reign of King John. But, ecclesiastically, Liverpool was only a chapelry of the parish of Walton-on-the-Hill down to the end of the seventeenth century. In 1699 an Act of Parliament was passed, by which, subject to certain valuable consideration granted to the Rector of Walton-on-the Hill, Liverpool was made a separate and independent parish. At a town's meeting held soon after the Act had been obtained,



it was resolved to build a new church to be thenceforth the parish church of Liverpool. Plans were approved and the work begun on a site which was then on the very limit of the inhabited part of the town. The church was completed in 1704, and then consecrated under the name of the Church of St. Peter. In this building the throne of the first Bishop of Liverpool is set up.

A rectangular, box-like structure, with a western annexe in the form of a tower, and an eastern annexe which serves as the sacristy, presents externally no features of interest. Internally the case is little better. Galleries, north, west, and south—the last containing the organ—take away from whatever effect the open space might have had. The font is almost hidden away under the western gallery, and the eastern end, with oak carving of very good quality, but of altogether unchurchlike design, is partially concealed by the state *cathedra* of the bishop. The next most noticeable points of the interior are the gilded and decorated stands in which on high civic occasions the insignia of the mayor and the corporation are brought to rest. It is, indeed, as the parish church of one of the largest parishes in England, not in any way as a building, that St. Peter's Pro-Cathedral can have any interest to the visitor. To understand what "Peterses" is to the middle and lower classes of Liverpool, one should be there about three o'clock almost any afternoon and see the endless train of babies brought to be christened; or, better still, in the street outside (Church Street), between the hours of eleven and twelve on New Year's Eve. Thousands of men completely block the street, and wait there till "Peterses" has struck the hour. Then, and not till then, can they believe that the New Year has actually come.

The scheme for providing Liverpool with a worthy cathedral was for several years under the consideration of a committee, but it failed to rouse general enthusiasm, and was at last reluctantly abandoned by its promoters. For a time, therefore, possibly for this generation, Liverpool churchmen will have to be content with the building of which a sketch heads this notice. It is some compensation, however, to know that the bishop and the honorary chapter, headed by the Rector of Liverpool as quasi-dean, have not been prevented by the difficulties arising from the construction of the church, or by the still greater difficulty of complete lack of endowment for the purpose, from organising and bringing to a high degree of excellence the special cathedral services. With a good organist and a well-trained choir, and with the constant attendance of some members of the chapter, the best that can be done is done to set before the clergy and laity of the diocese an example of what the services of the Church are when properly rendered.

J. PULLIBLANK.

TRURO.



THE history of the cathedral in Cornwall is of peculiar interest. Christianity was probably introduced there early in the third century. Soon after the Saxons landed in Britain, and as their conquests spread from east to west, "the Cornish purchased by an annual tribute from Cerdocius permission still to exercise the rights of the Christian religion."* Solomon, King (or Duke) of Cornwall, professed Christianity about the middle of the fourth century. Probably the see of Cornwall commenced about the year 614. Cornwall then and until 927 extended to the River Exe, in Devonshire. In 927 Howel, the then King of Cornwall, resolved not to own the supremacy of Athelstan, gave battle to the Saxon king, and was defeated near Exeter, probably on Haldon Hill (Howeldon?), and Cornwall became subordinate to the crown of England; but it was not till nine years later that Cornwall was really conquered: Athelstan then passed with an army from end to end, and to the Scilly Isles; and one of his acts was to nominate Conan, a native Cornish bishop, to the Cornish see in the Church of St. Germans, on December 5th of that year, and from that time Cornwall was an English, not a British diocese. On the death of Burthwold, the last bishop at St. German's, the see of Cornwall was added to that of Crediton; Lyfing, the nephew of Burthwold, Bishop of Crediton in 1027, also Bishop of Worcester in 1038, became also Bishop of Cornwall in 1042. He was succeeded by Leofric in 1046 in the sees of Crediton and Cornwall; and in 1050 the two dioceses were united, and the see was fixed at Exeter.

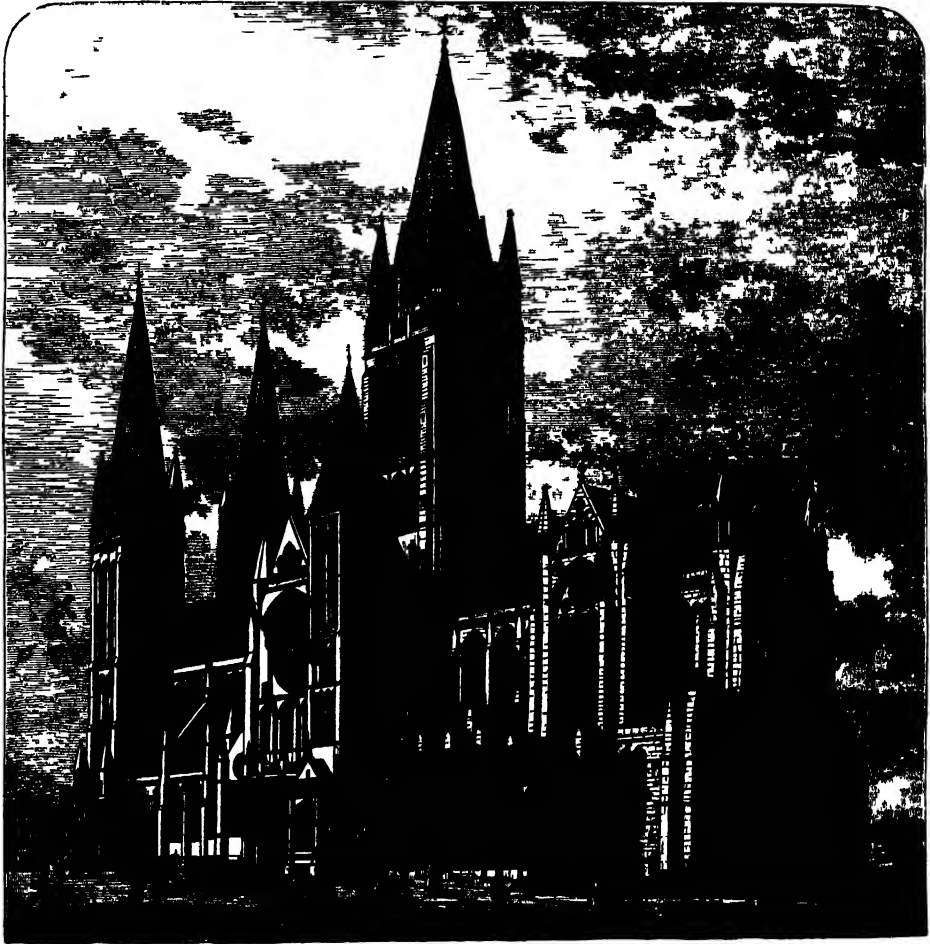
Leofric was installed in St. Peter's Church, Exeter, by the Confessor and Editha, his queen, in person, and the union of the sees remained till the passing of the Truro Bishopric Act in 1876, when the new see was founded and the parish Church of St. Mary was assigned as the cathedral church.

The first bishop, Dr. Edward White Benson, Chancellor of Lincoln, was consecrated at St. Paul's Cathedral on the festival of St. Mark, 1877, and was installed May 1st of that year by Dr. Temple, Bishop of Exeter, a voluntary restorer (with £800 a year out of his own endowment) of that see which had been taken as one with Exeter by his predecessor Leofric.

The new bishop found his cathedral a dilapidated parish church, of no special architectural interest, and the building of a new cathedral was one of

the first necessities. Mr. J. L. Pearson, R.A., was selected as architect, and on the 20th of May, 1880, two foundation stones were laid by the Prince of Wales.

The design of the cathedral is Early English in style, simple, without pretence of much ornamentation, but very striking and beautiful, not only as a



DESIGN OF THE CATHEDRAL, SOUTH-EAST VIEW.

whole, but in detail. Skill is specially shown in the interior arrangements; all had to be adapted to a limited area, and the power of producing the effect of length, height, and proportion, in the choir, side aisles, and transepts, is here illustrated in great perfection. The natural sloping of the ground towards the east has been turned to advantage for the building of the spacious crypt under the choir, with access by skilfully-formed staircases and archways north and south

to the choir above, the southern staircase entering into a narrow aisle, or ambulatory, which unites the new building to the restored south aisle of the old Church of St. Mary. The crypt has been divided by thin wall partitions into various chambers for temporary accommodation, such as a chapter-room, vestries for the bishop and the clergy respectively, a choir vestry, a singing school, and vestment and muniment rooms. These chambers sadly mar the effect of the original design, with its vaulted roof and solid pillars open from end to end. A good chapter-house within the precincts of the cathedral area is included in the unfinished portion of the architect's design. The beauty of the crypt may, therefore, be some day restored by the demolition of some of its present disfigurements. The old south aisle of St. Mary's is the low part with the seven windows east of the south transept porch, shown in the print. At the west end of this a small tower is added for the reception of bells until the large central and western towers are built. West of the south porch of the transept is a handsome baptistery, erected as a memorial to Henry Martyn, the missionary, a native of Truro; and the southern part of the large transept commemorates the episcopate of the first bishop of the new see, and is called Bishop Benson's Transept.

It will be seen from our engraving that a grand central tower, a small clock tower or campanile, and two western towers, and structural lines of Early English architecture, are the leading characteristics of the design of the cathedral. The entire length is to be 303 feet, the height of the central tower 217 feet from the nave floor, of the western towers about 204 feet, of the clock tower 135 feet. The spire of the clock tower—the only one completed—is covered with copper; and the parish bells and a clock with two dials are in place in it. So much of the central tower only has been built as is level with the apex of the choir roof. The completion of this tower, with the whole of the western towers and the nave, with the exception of portions of the two bays adjoining the transept, is now in abeyance.

It is estimated that the completed portion—the area of choir and transept—affords accommodation for about 1,400 worshippers, and that, when the nave is added, the building will seat 2,500 persons. The exact amount spent, including the purchase of houses and land for additional site, consecration expenses, and internal fittings, has been £114,081 11s. 9d. There is no permanent provision for the maintenance either of the fabric or of the services.

On the removal of Bishop Benson to the archiepiscopal see of Canterbury, the great work which he had organised passed into the hands of Dr. George Howard Wilkinson, who was consecrated at St. Paul's on the festival of St. Mark, and installed on the 15th of May, 1883. By him the completed portion of the edifice was consecrated on the 3rd of November, 1887.

EDMUND CARLYON.

NEWCASTLE.



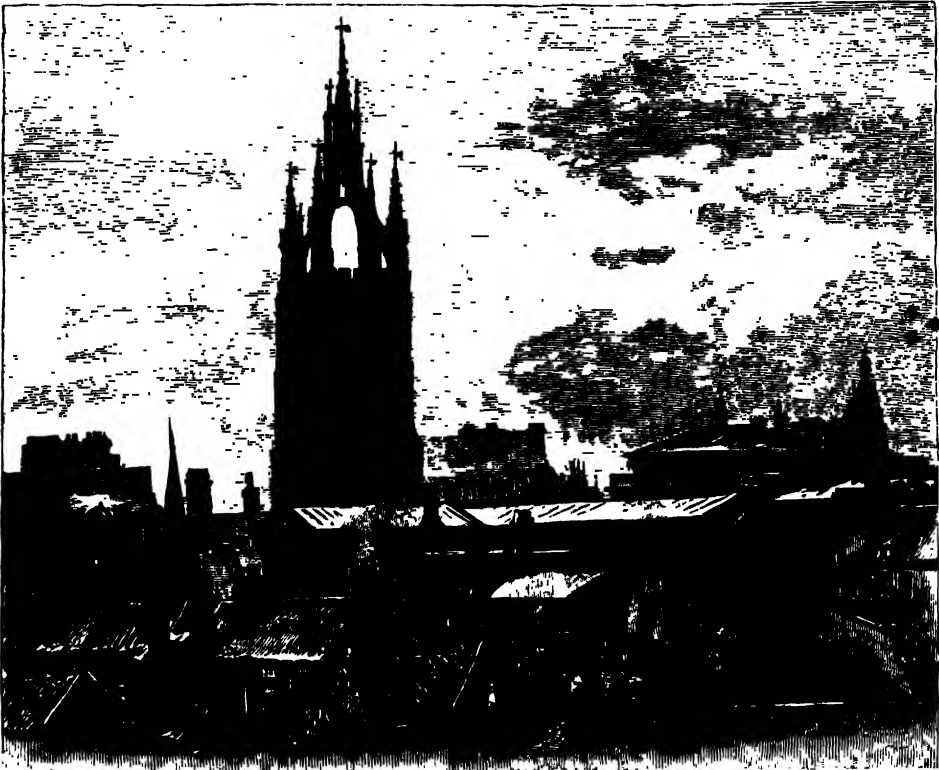
THE new diocese of Newcastle is fortunate in the possession of a church which is not unworthy of the name of a cathedral, though it can never be converted into a cathedral of the ordinary type. It is above all things the chief church of a great town. It stands in the centre of that town's busy life. It bears clear traces of having grown with the prosperity of a growing centre of commerce. It owes everything to the munificence of wealthy burghers. Its structure is plain and solid, telling of the severity and sternness of northern life in bygone times. The church itself is a symbol of the attempts to keep pace with the needs of a growing population which led to the formation of a see of Newcastle.

The original Church of St. Nicholas was consecrated by Bishop Osmund of Salisbury in 1091. It does not seem to have been a place of much ecclesiastical importance, for Henry I. granted it to the canons of Carlisle. It was burnt down in 1216, and there are still remains of the early transitional work which mark the first attempt at rebuilding. The chief part, however, of the present structure of the nave dates from 1359. In 1368 the transepts were added. The choir was soon afterwards proceeded with, and the east window was due to a citizen, Roger Thornton, who died in 1429. Another citizen, Robert Rhodes, who died in 1474, finished the tower which rises at the west end of the church, and built the spire which is the distinguishing ornament of the structure.

From these dates it will be seen that the architectural style of the church is flowing Decorated, rapidly passing into Perpendicular. The chief features of the church are those which mark the Early Perpendicular style. The entrance at the west end has three doorways admitting into a spacious vestibule, which is separated from the body of the church by a plain wooden screen. The church is seated throughout, and is impressive through its massive simplicity. Its pillars have no capitals, and the plain chamfer of the arches ends in a simple bevel. One step only raises the level of the chancel above the nave, and there are no choir stalls. The aisles of the chancel are as broad as those of the nave. Behind the high altar is a chapel, which is used as a choir vestry. The large organ stands in the north transept, and blocks up an old chapel of St. George. The church is rich in side chapels. It contains nine of these chantries, which were built by citizens

as burying-places for their families, and had separate endowments that masses might be said for the dead.

The plainness and simplicity of the church is accounted for by the early intercourse between Newcastle and Antwerp, and the consequent influence of Flemish models. But this plain massiveness of structure characterises most of the churches of Northumberland, and probably expressed the feeling of northern taste



NEWCASTLE CATHEDRAL, FROM THE SOUTH-EAST.

in a land where constant warfare led to a wish for security rather than ornament. The citizens of Newcastle erected a strong and spacious building. Their church was a solid and substantial shell, to which decoration might afterwards be applied. The numerous chantries gave scope for the exhibition of individual taste. The church was eminently a civic building. It grew little by little, and is a monument of the public spirit of the citizens. It was conceived in no niggard spirit, being 245 feet long, and as at present arranged can seat 3,000 people. The actual appearance of the church is due to a restoration conducted by Sir Gilbert Scott, between 1873 and 1877. Before that time the chancel was surrounded by a

screen, and the nave was left unoccupied during service. Now the entire building scarcely suffices to contain the congregation. The need of the church is additional decoration, which its plain structure was evidently intended to receive. Already the decoration of the chancel has been begun by the erection of a reredos, a dignified structure of alabaster, designed by a Newcastle architect, Mr. R. J. Johnson, at the expense of a citizen of Newcastle. A bishop's throne has also been set up, and plans have been formed for a choir-screen and choir-stalls.

Externally the Cathedral of Newcastle does not appeal to the eye by an imposing mass of buildings. The west front and part of the north side lie along an open square and show their smoke-blackened features; but the east end is surrounded by other structures which hem it in. The south side of the chancel is concealed by a large vestry-room and library, built in 1736, a good example of the Classical style. The growing trade of Newcastle has absorbed the open space which once surrounded the church, and has thereby stamped still more distinctly a local significance upon the building.

The chief architectural feature of the church is its flying spire. On the top of the square tower flying buttresses rise from the four corners and meet to support an elegant tapering spire, which rises to a height of 200 feet. The motive of such an ornament seems to have been the figure of a crown rising on the summit of the building. Other instances of the same treatment are to be found in the spires of St. Giles', Edinburgh, and at St. Dunstan's-in-the-East, London. But the lantern, or flying spire, of the Cathedral of Newcastle surpasses all others in its grace of proportion and elegance of form. Structurally such an ornament is indefensible. It can only be maintained by iron supports. It has little power of resistance either to the wind or to the action of the smoky atmosphere. It needs constant care and frequent repairs. But it is, and has been, the chief feature of all views of Newcastle, and gives picturesqueness to the aspect of the city on whichever side it is approached. All else may be hidden in the blue-grey mist which rolls westwards along the valley of the Tyne; the cathedral spire still points upwards, borne on its soaring buttresses, which seem to cleave the mist and force it to reveal some of the proportions of the tower below.

M. CREIGHTON.



GENERAL VIEW FROM THE SOUTH.

SOUTHWELL.



THE great collegiate Church of St. Mary the Virgin at Southwell is in every respect worthy to be advanced to the rank of a cathedral. In size and stateliness it excels more than one of the churches long occupied by a bishop's chair, and it is also in plan and character a true cathedral rather than a large parish church.

Neither is it wanting in strong individuality and peculiar beauty.

Approaching from the west, which, though not the most picturesque, is the best point for a first general view, one of these beauties will be found in the massive four-square appearance of the building, a character given by bold horizontal lines carried completely round the nave, by the squareness of the centre tower in outline and ornament, and by the bands of moulding and arcading which cut the western towers into rectangular divisions. Something of this unity of impression is now lost by the crowning of the west towers with spires, instead of the parapets and pinnacles which, poor and mean in themselves, repeated the square finish of the centre tower in a manner very pleasing to the eye. Pointed caps, with eaves over the corbel-tables, were probably the original coverings of all three towers. The massive, fortress-like aspect once presented by the west front is much impaired by the enormous Perpendicular window, which, as by a fissure, divides the towers, and by the round-headed windows with which their lowest storey has been pierced. The west portal, now dwarfed by the window above, should be the chief feature of this front. It is fine in itself; the arch is of five orders of well-grouped mouldings; the inner one is not divided by the abacus. The doors are early fourteenth-century work, strengthened by iron-work of singular and beautiful design.

On the south side of the nave the Norman windows are modern copies of the original form. The Perpendicular windows are good examples of their time—late fourteenth century. The lower of the two string-courses which encompass the building in firm bands has been brought down to admit these deeper windows, and eked out with the jambs of the old Norman windows. The roofs no longer come down over the corbel-tables, which are surmounted by parapets of later work. The round windows of the clerestory are unique in this place, forming one of the special features of the church. On the north side of the nave is a beautiful and uncommon porch, made one with the building by a bold and skilful arrangement of the string-courses. The outer arch has plain mouldings, the inner one is much enriched. The doors are somewhat later than those of the west portal, and are carved and without ironwork.

The transepts retain the original Norman windows, and show a rare variation of cable moulding. The zigzag and other string-courses are continued round the transepts; the former is curiously bent over the small door in the south transept. The gables of the transepts are filled with a kind of herring-bone ornament; the upper parts are a restoration to the original roof-pitch. The bear on the north gable is the original creature returned to his watch after many wanderings. No trace was found of his companion, so a lion was carved to match him on the south.

The grave and massive central tower fitly sums up the Norman church, with which it is in admirable harmony. The story of the stones of the parapet tells that they came from the transept gables, probably soon after the roofs were lowered, and it is conjectured that the curious pinnacles once flanked these same gables. The Norman church was completed by apsidal chapels cast of the transepts, and by a short choir having apsidal terminations to the aisles, but ending in a square chancel, or sacarium, a very uncommon form for this style. The date of the Norman building is 1100—1150. It is not known when the roofs were first lowered; they were raised again, and the present spires placed on the west towers, 1879—1883.

The exterior of the Early English choir is marred by the low-pitched roofs, not yet restored in this part of the church; the Gothic requires the steep roof more than the Romanesque. This part of the building is as perfect and beautiful an example of its style as the nave and transepts, with which it not only contrasts, but subtly harmonises. Instead of presenting the unequally yoked appearance that is often found on the Continent when the two styles meet, as at Aix-la-Chapelle, where the effect both within and without is grotesque, here it shows as a noble and perfect marriage. The great beauty of proportion in the choir is more easily felt than pointed out; few of the details are uncommon—their singularity lies in happy grouping and exquisite finish. As in the nave, the string-courses and corbel-tables are emphasised and very complete, adding much to the solidity and unity of the

whole. Throughout, the mouldings are at once bold and refined, grouped in the thoughtful and effective manner characteristic of the period. Every arch has its supporting pillars well defined, and every pillar has its capital and base complete in every member, and delicately proportioned to its size. The dog-tooth is the only ornamented moulding; it is liberally used in varying sizes, according to the place it occupies; it follows the main string-courses and nearly every arch, it rings the capitals of the window shafts, and adorns the fine buttresses in a piquant and unusual manner.



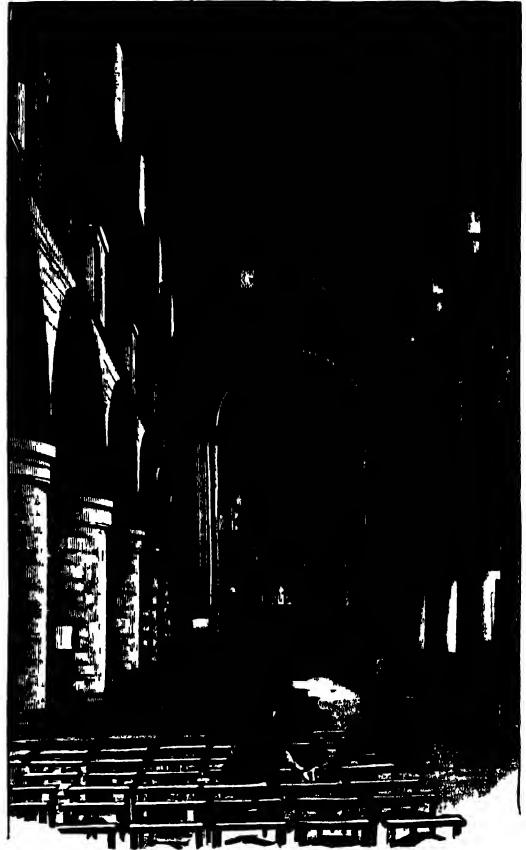
VIEW FROM THE SOUTH-EAST

The choir is crossed by small transepts, square, and about the width of the aisles; their beauty from without is destroyed by the lowering of the roofs. This is also the case at the east end, which lacks the high gable of the old roof, once in accord with the lofty pinnacles which remain on either side. This front is remarkable for two tiers of four equal-sized lancets, the even number being very rare in this position.

The date assigned for the Early English building is 1230 to 1250. On the north of the choir is the chapter-house, again a beautiful specimen of style (date 1285 to 1300). The octagonal form and the (restored) lofty roof group admirably with the body of the church, adding greatly to its cathedral completeness. The walls are strengthened by massive buttresses. The parapet is a rich band of ornament based on a rare modification of the corbel-table; the windows contain very good geometrical tracery.

An Early English chapel, opening into the north transept, very interesting in its details, fills the space beyond the chapter-house.

To enter the church, it is best to return to the west portal, as the interior is thus better appreciated. The first impression is of too much light, the massive pillars and low arches giving a desire for deeper shadow and more gravity and mystery; but the huge west window lets in the broad daylight in a way the builders did not intend, and we must be content with the warm tint it gives to the yellow stone, and notice the soft shadows taken by the great round piers, the simple strength of the arches and of the aisle vaultings. The piers have broad square bases, the capitals are round, with little projection, and the ornament is flat and without emphasis. The triforium arches are low and wide; some filling-in seems to have been planned but never executed. Above, the light from the semicircular clerestory windows is admitted through small arches, having a passage between them pierced in the wall. The pavement, relaid, retains at the west end portions of the old herring-bone floor. The new barrel roof replaces a flat wooden ceiling. The four lofty arches to the tower have engaged semicircular pillars. These arches are very beautiful; the bold cable moulding around them has



THE NAVE, LOOKING EAST.

peculiar features and should be compared with the cables of the transept windows. The transepts have three tiers of windows; below them, at each end, there are two arches in the wall resting in the middle on a round pillar, set close to the wall, but detached from it. The entrance arches only remain of the destroyed apsidal chapels east of the transepts. The Early English chapel opening into the north transept deserves examination; it is below the level of the present pavement, and was built for two altars. The sharply-pointed arches of

entrance are oddly proportioned, and have an exuberance of moulding. A stair to the triforium and tower is in the north transept. Over the door is a tympanum stone, much older than the existing church. It is said to represent St. Michael, but the curious Byzantine character of the design and the subordinate figure of David suggest Psalm xci. 13 as a probable interpretation. The parvise, or sacrist's chamber, over the porch, is reached by this stair. In the north transept is now placed the beautiful alabaster monument of Edwin Sandys, Archbishop of York. His figure is recumbent on an altar-tomb; the widow and seven children kneel below. The vestments show the form worn by the archbishop, who died 1588.

The rood-screen is a fine example of Decorated work, date about 1340, of intricate and singular construction and profuse ornament. The open spandrels of the vaulting, the arches opening west, the stairs right and left of the east arch, are the more uncommon features of this screen. On the east side are six canopied stalls, one of them lined with very good diaper work. The place of the rood is now occupied by the organ.

The interior of the choir is a very fine construction, of extraordinary purity and beauty of proportion. It was cleared from whitewash a few years ago; and there is a glorious difference between the warm living surface of the stone and the dead limewash, with its lead-coloured shadows. The rosy-tinted perspectives into the nave are often very beautiful. The six great arches on each side the choir rest on piers of eight clustered shafts, to which the mouldings above are specially well adapted. The fillet of the succeeding period is just indicated on these shafts, while the base mouldings have an earlier character. All but three of the arches have a bold variety of dog-tooth carried between the mouldings. The triforium and clerestory are here included within one tier of tall lancet arches, having clustered shafts; here the dog-tooth runs between the shafts as well as over the arches; most of the capitals are plain, except those of the chancel windows. These last have a deep interior splay, and are grouped under hood mouldings. The small transepts of the choir have a very good effect within; they are about as deep as the width of the aisles, and repeat their square terminations; like them, also, they had each an altar on the east, making five in the choir. The vaulting is simple throughout; the great centre rib is carried down between the east windows to a small shaft with peculiar and excellent effect. The side springs of the vault come low down between the main arches on triple shafts; these are clasped by the great string-course which runs round the choir under the triforium arches. The bosses are of varied and boldly carved foliage, and the ubiquitous dog-tooth is carried along the centre and eastern ribs.

The sedilia are an uncommon piece of rich Decorated work, with curious details, added to the chancel. A pavement of variously coloured Derbyshire marble has recently been placed in the sacristy.

From the north aisle a fine Decorated doorway, with a thick wreath of foliage over the arch, divided by a carved marble shaft under a trefoil, leads by a short cloister passage to the chapter-house. This cloister has an arcade of trefoiled arches on one side, and on the other a beautiful row of pointed arches, once open to the court, resting on double pillars, the capitals and connecting bars delicately carved with natural foliage. This cloister, court, and vestibule are full of interest in design, in construction, and in picturesque effect, which should not be overlooked in the admiration excited by the chapter-house itself and the splendid doorway leading into it. The first impression of this arch is that it is perfectly new, and it is hard to believe that nearly 600 years have passed since the last strokes of that most skilful chisel were given. Its beauty and purity have been its defence against friend and foe; it has lost nothing but the marble jamb shafts, now replaced, and has never been touched by paint, whitewash, or the scraper. Two wreaths of foliage are carried round the arch, one over a hollow and one over a filleted moulding; this moulding and the bells of the capitals here and through the building are as perfect under the foliage as if the latter had been laid on as an after-thought. The doorway is divided by a slender stone shaft, the head is fitted by a quatrefoil between two cusped arches, and a rare and lovely leaf ornament is set round these arches. There is no appearance of a door having actually filled this exquisite arch. Within, the varied ornament of foliage, very slightly conventionalised, and relieved by heads, birds, and grotesques, that profusely adorns the arcade, is of spirited and original treatment; with the doorway it seems to be the independent work of one artist carver, who has, however, subordinated this last finish and adornment to the architectural construction of the beautifully-designed building. It is octagonal in form, having six large windows in the disengaged bays, and a fine vault springing from between the windows and following the octagon form; the ribs meet in a particularly fine boss. The string-course under the windows connects the terminations of the crocketed arcades with the same firm and bold effect seen in the earlier parts of the church, which, with many details too minute and technical to be pointed out here, show that each builder has studied and caught the spirit of his predecessors, in a manner that makes the cathedral of many periods a single and perfect building, telling its one story in many voices, and a fit type of the Church of Christ in every age of the world.

E. GLAISTER.

WAKEFIELD.



THE Cathedral Church of Wakefield, although not very ancient in the structural sense, has been raised on an old foundation. The site is believed to have been originally occupied by a Norman edifice, of which, however, there is but scant mention, although it is known to have remained until the beginning of the reign of Edward III., when John, last Earl of Warren, was tenant of Wakefield for life. Under what circumstances it was demolished there is no record to show. Wakefield was now, however, coming into prominence as a cloth-producing centre; and it is not unlikely that the Norman church had become too small for the growing population of the parish. The church that took its place was consecrated in 1329 by William de Melton, Archbishop of York. With the exception of the tower and spire, this church was, for some unknown reason, demolished about the middle of the fifteenth century. Another church, which Leland, who visited the town in 1538, speaks of as a new building, was then erected, and it is this building which, with many additions and alterations, has become the Cathedral of Wakefield. The structure may be said to have been in process of restoration since early in the eighteenth century. About a third of the spire was blown down in 1715; and after this had been rebuilt it became necessary to restore the south side of the church, which was done in 1724. About seventy years later the same course had to be taken with the north side and east end. The spire was repaired a second time in 1802, but it was subjected to the merest patchwork—a little “pointing” here and there, with protecting iron bands at intervals. In 1823 the bands were removed and the spire re-topped and left smooth along its fine vanishing lines. The present spire, which is crocketed and octagonal, was erected as part of a scheme of restoration begun about 1860 by Sir Gilbert Scott, R.A., and continued to a recent period. More than £30,000 has been spent in the improvement of the fabric during the last thirty years.

Situated in Northgate, the Cathedral of Wakefield occupies a central position on high ground. The spire from the base of the tower runs up to 247 feet. It is the highest in Yorkshire, and a conspicuous feature over a considerable area. The cathedral stands clear of buildings, and it is possible to study the Decorated and Perpendicular features of its style on all sides. The western door leads through the tower, and, once entered, reveals the composition of the

church—a nave and chancel with side aisles that extend the whole length of the building. The nave and chancel are under a continuous flat roof, and both are clerestoried. On the south side is a fine porch with a parvise vestry. The building is 186 feet in length and 69 in breadth, and has accommodation for 1,500 worshippers. The stonework of the interior, except in the accessories, is almost entirely free from adornment. The church makes a fine show, how-



THE INTERIOR, LOOKING EAST

ever, externally. The bold crocketing, which is so conspicuous a feature on the lines of the spire, is repeated elaborately on pinnacles rising from arcaded and panelled parapets over a fine series of four-light windows along the whole length of the edifice and at the east end. Over the east window, and in the centre of the parapet, is a fine canopy containing a figure of William de Melton, and surmounted by a cross. The sides and tower are buttressed in gabled stages. The refacing gives the building a fresh look externally, and contrasts curiously with the signs of age on the bays of the nave and the internal walls. The stained glass is modern, and has been introduced for memorial purposes.

Dividing the chancel from the nave is an elegant screen of floriated oak of the Jacobean era; and the stalls in the chancel show some fine tabernacle work. A Percy badge—the crescent and manacles—is found carved on the stall-work, but when or for what reason introduced does not seem to be known. The

ceiling of the nave and chancel aisles shows carved bosses, some of which perpetuate the arms of Wakefield, and others the badge of the House of York. The organ case, like the chancel screen, belongs to the time of Charles I. It was the gift of the ill-fated Earl of Strafford. The octagonal font, which rises from a slender shaft, bears the date 1661 on one of its faces; on another are the initials of Charles II., the remaining faces bearing the initials of churchwardens. The east end of the south aisle, formerly called "Our Lady's Quire," is the burial-place of the Pilkingtons. It has been thoroughly restored at the expense of Sir Lionel Pilkington, Bart., of Chevet, and is now known as the Pilkington Chantry. It was founded by Sir John Pilkington under authority of letters patent from Edward IV. There are numerous Pilkington monuments in the little chapel, the most elaborate being one to the memory of Sir Lyon Pilkington, who died in 1714; it shows a full-length figure under a canopy, with a long inscription in Latin.

The church generally is rich in monumental features. None of the slabs or tablets go beyond the seventeenth century; but traces of old memorials were found during the Scott restoration. On clearing off the colour-wash from the walls of the chancel, traces of black-letter inscriptions were discovered beneath the stucco. Mr. James Fowler, in a paper on the subject, expresses the opinion that these inscriptions were probably of the beginning of the seventeenth century. But a still more interesting discovery was made. On the removal of the incrustations it was found that all the surface had once been painted, and on lifting a sheet of plaster from off the south-west spandrel of the choir-arch there was seen the figure of an angel in an attitude of adoration, supposed to have been part of a large picture filling up the whole of the space above the arch. Mr. Fowler, after a careful study of the pigments, assigned 1470 as the probable date of the picture, this being the year in which the body of the church, including the choir, was rebuilt. Numerous presentations were made to the church during the period of the last restoration, amongst the articles being a very fine reredos of Caen stone and white marble.

The original grant of the church was made by William Rufus to the second William de Warren, and was transferred about the close of the eleventh century to the monastery at Lewes, in Sussex. During the reign of Edward III. (1325) it was allotted by the monastery to Hugh de Spencer the younger. From the Spencers the church passed to the Crown. The next trace is a grant of the church to the Dean and College of St. Stephen, at Westminster, and in the hands of this body it remained till the Dissolution, when it reverted to the Crown. The living then continued in the gift of the Sovereign until 1860, when the patronage was transferred to the Bishop of Ripon and his successors. It has now, of course, passed to the Bishop of Wakefield. The value of the living is £400.

American and other readers of Goldsmith's famous story frequently make

their way to the vicarage of Wakefield, only to be bereft of the pleasing fancy that they have discovered the starting-ground of the English classic. Dr. Primrose is purely a creation of the brain, and there is no reason to believe that Goldsmith ever visited Wakefield, or that the choice of title was more than a coincidence.* But though such visits have an element of disappointment, the tourist will not repent the pilgrimage. Wakefield is itself an interesting spot, and the neighbourhood abounds with antiquities and historical associations.

The Order in Council founding the Diocese of Wakefield was issued on the 17th of May, 1888. This was the result of a movement extending over twelve or thirteen years. The see has the peculiarity of being almost wholly cut out of another not much more than half a century older than itself. In the year preceding the accession of the Queen the greater part of the West Riding and a portion of the northern division of the county received episcopal privileges apart from York, the ancient Bishopric of Ripon, dormant from pre-Reformation times, being revived for the purpose. In its resuscitated form the diocese of Ripon had some three hundred livings and a population of about eight hundred thousand. By the time the Queen attained her Jubilee, this population had doubled, and the number of livings had gone up to about five hundred. It has been estimated that the amount of money spent in the diocese during the fifty years for church restoration and building must have been close upon a million and a half; and it is officially known that over a million of this generous total was raised in sums above five hundred pounds. So that with the increase of population there was a corresponding development of Church work. Even in area—over a million and a half of acres—the see was a heavy one to administer; and as it was an area embracing many large towns in which church extension had been taken up with spirit, the question whether something could be done to lessen the growing burden on the diocesan began to press for consideration long before relief was found.

Dr. Walsham How, the Bishop Suffragan of Bedford, was nominated to the new see early in 1888. Soon after, All Saints, the parish church of Wakefield, was made the cathedral for the diocese; and here, on June 25, 1888, the bishop was installed by the Archbishop of York. Wakefield was then elevated to the dignity of a city. The diocese has an area of 235,000 acres; the population, which at the census of 1881 was 663,235, will now run well up to 900,000.

W. S. CAMERON.

* An enthusiastic student of Goldsmith (Mr. Edward Ford) holds a different opinion. He gives a Yorkshire application to the novel nearly all through, and states that Kirby-Moorside was the scene of many of the incidents. It has been stated also that if Goldsmith had his mind on the actual Wakefield when he wrote the book, the vicar he introduces could be none other than the Rev. Benjamin Wilson, M.A. Mr. Wilson, who acquired some reputation as a Greek scholar, began his career in Wakefield as Master of the Grammar School, was appointed to the vicariate in 1751, and died in 1764, two years before the "Vicar of Wakefield" was published.



THE EXTERIOR, FROM THE SOUTH-WEST

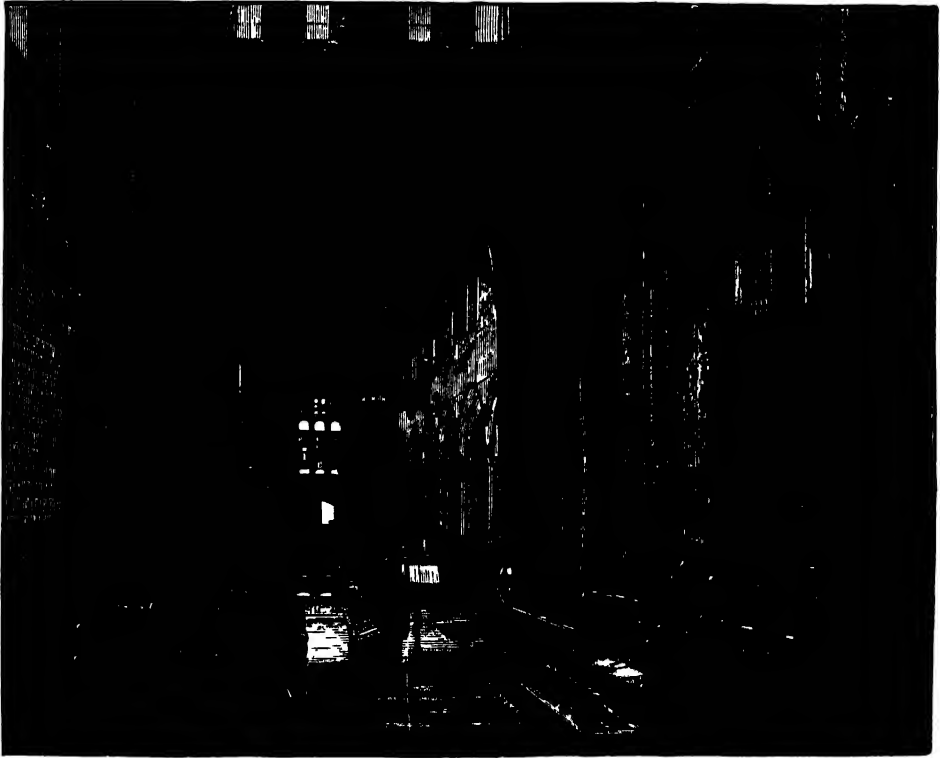
BANGOR.



THOSE who regard the historic monuments of Welsh antiquity from a general standpoint must be content to find fewer evidences of power, wealth, and lavish taste in the principality than on the other side of the English border. A more ancient yet scantier civilisation, the natural poverty of moor and mountain, the long struggle for independence, the isolation of a distinct race and language, have tended to produce this result, which is nevertheless in some degree atoned for to the sight-seer by the beautiful setting of the jewels which remain in Wales, and to the church (in North Wales at least) by its continued possession of nearly all those rectorial rights which elsewhere became first the appanage of religious houses, and next the prey of the spoiler. In the first rank of these monuments stands Bangor Cathedral, the seat of one of the most ancient among existing British sees, dating as it does from the time when Christianity seems first to have gained a permanent footing in Venedotia or North Wales, and to have rooted itself in certain definite localities. St. Daniel, or Deiniol, made the first settlement here about 550. His church was doubtless of timber, but built on the still existing site, and of structure and dimensions entitling it to a name indicative of high

excellence. It was Bangor, the place of the Fair Choir. There were several such places within Celtic limits and similarly designated. Three survive in history, one of them, Bangor-is-coed, with familiar but melancholy interest connected with Saxon encroachment; Bangor in Carnarvonshire alone retains an ecclesiastical significance.

The cathedral as it now stands has all the appearance of a large and handsome parish church. Parish church indeed it is, for the vicars of the parish still



INTERIOR LOOKING WEST.

hold in it their parochial services, and these alternate with those of a cathedral; nevertheless we have here not indeed a mediæval church throughout, but one of Sir Gilbert Scott's choicest restorations. The centre and transepts are specially effective, though the former is seemingly incapable of bearing the weight of a tower (once designed to crown the building) by reason of cracks in each one of the supporting arches. The style adopted for the new work is the Early Decorated, which was suggested by the foundations and other structural remains of the cathedral of 1292, the later-built walls furnishing a perfect quarry of stonework (often richly wrought) of that period. In particular the great

windows of the north and south transepts are almost exactly what they must have been more than 500 years ago, being in a great measure formed of the old material put back in its original place. Both outside and inside of the south transept plain evidences are given of side chapels commenced at the same early period. In the choir or chancel the more modern details, such as the roof and woodwork, are specimens of modern introduction in the same Decorated style, but the original work of the fifteenth and early sixteenth centuries abounds, and is left untouched in all its naked simplicity. The east window is a fair specimen of its period, but no cusps or other ornaments exist to relieve the plain Perpendicular windows facing north and south, which have a general correspondence with the style of the nave arcade, and in point of time just preceded it. As witnesses to a still earlier building, there remain outside the choir on the south a Norman arch and a Norman buttress; and during the late restoration traces could be seen of the Norman apse, both in a semicircular line of foundations very considerably abridging the length of the existing choir, and also in the curvature of the outside masonry of the choir eastward from the south, now barely if at all perceptible. The nave with the western tower is of very late Perpendicular, the work of Bishop Skeffington continued by him till as late as 1532, and not wholly finished till Bishop Rowland's time, 1611. Here the columns and clerestory windows are poor, scarcely worthy of the good modern roof surmounting them, but the windows of the nave aisles are of late Edwardian design, surviving when nearly all else except a portion of the south end of the south transept perished by fire. The walk round the cathedral (233 feet in extreme length with breadth at transepts 96 feet) shows no further special features. Palace, deanery, canonry, all modern, are pleasantly embosomed in trees, and the group of cathedral buildings receives no accession but from the restored chapter-room, which is also a library containing one great treasure, "The Bangor Use," otherwise called "The Pontifical of Bishop Anian," of the date 1291, a book lost and recovered more than once by the cathedral authorities.

Something of an historical sketch is needed to render the structural changes in the cathedral intelligible. King Edgar (959—1017), an early patron of the Church of Bangor, must have left that church a wooden erection, for though recent research has revealed three several foundations of the cathedral at its centre, none of these point to a stone building existing before the Conquest. As late as 1102 stone seems first to have been used, when a new cathedral rose on the ashes of an earlier building destroyed in 1071. The few remaining Norman features are of this period. This Norman cathedral again was destroyed in the wars of King Henry III. and Prince David, but the accession of Edward I. brought with it the subjugation of Wales, the establishment of a line of fortresses along the Welsh coast, the nomination to the bishopric of Edward's friend, the

Anian above mentioned, and the rebuilding in the Early Decorated style of the cathedral about 1291. This is that cathedral whose design the restoration in our own times has endeavoured to follow out, while preserving later existing features. Here in Bangor (as Shakespeare has it) the archdeacon (a chimney of whose house is still exhibited) mapped out England and Wales into three parts, for Mortimer one, for Glyndwr one, and one for Harry Hotspur. Yet in the end Glyndwr figures as the ravager and burner of this and of St. Asaph Cathedrals, many of whose dignitaries suffered outlawry for the support they had rendered him. The work of destruction took place in 1402, and now for ninety years through the long Wars of the Roses the church waited for the quiet times of Henry Tudor. Then Bishop Deane, or Denis, took up the work of rebuilding, himself completing the choir, and building into his walls the old material which offered itself for use, and now has seen the light again. For, long after the storms of the Reformation had subsided, and chantries and vestments and even bells had disappeared, and successful rebellion had come and gone, and the church had slept out her long sleep through periods of peaceful revolution and Georgian indifference, in this latter age good people were again minded to beautify this ancient centre of religious life. Twice their efforts were called forth; choir and transepts, as we now see them, are the result of the former, nave of the second effort of this happy inspiration.

Bangor cannot lay claim to many notable men. Kings did not pension their State officers with Welsh preferment. Possibly the notoriety of Bishop Hoadley (1716) may entitle him to a passing word. Appointed because of political considerations, he was travelling to his diocese; but when at Chester, anticipating a reception the reverse of pleasant, he turned tail and never again attempted to visit Bangor through a seven years' occupancy of the see. He it was who gave rise to the well-known Bangorian controversy.

One word to the antiquarian who prefers what is really old to any amount of successful imitation. The south transept retains its three original buttresses; they are worth examination, and further valuable as corresponding with the work in the Lady Chapel of Chester Cathedral, whence it may be inferred that Edward I. drew his masons and chief designer.

R. H. HILL.



THE CATHEDRAL, FROM THE RIVER.

ST. ASAPH.



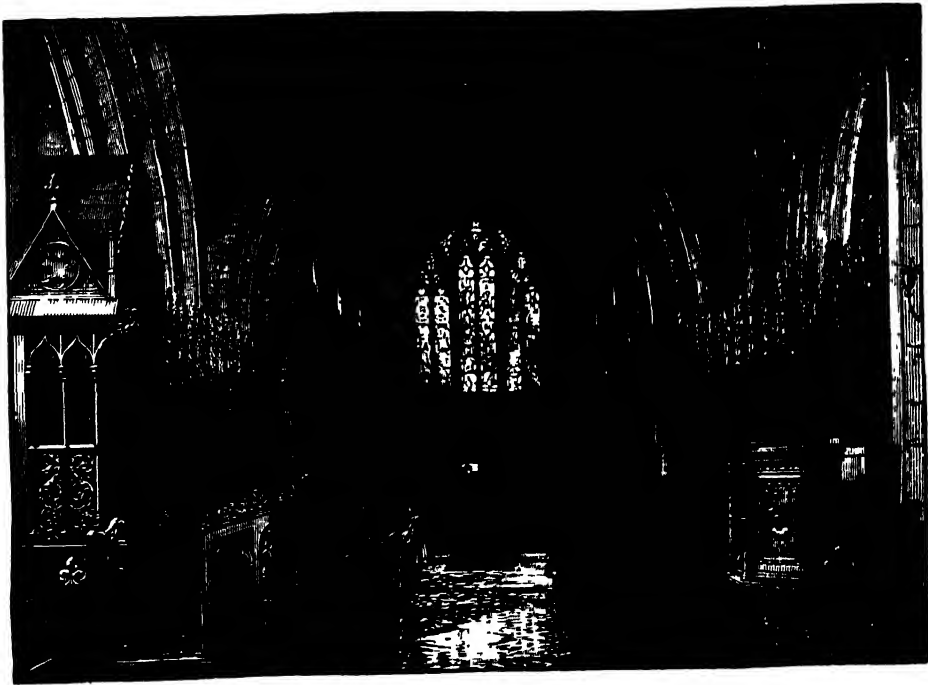
THE fine position of the old Cathedral Church of St. Asaph has often proved its ruin. You see nothing of St. David's till you are quite upon it; hills command Llandaff and Bangor all around. No one would occupy them for defence, except so far as the mere walls would protect those who took refuge within them.

But in troublous times the tongue of land which runs down between the rivers Elwy and Clwyd was a position to be occupied at once. The only building of any strength upon it was the cathedral. Even in the early days, when it was constructed of wood, its position made it somewhat difficult to take by assault, when weapons of offence were not brought to any great degree of efficiency. But when once entered it was easily destroyed.

It is curious how little we can learn about it from history or tradition, nor can we infer much from earthworks, architectural remains, or monuments of any kind.

For all the early part of the history of the cathedral, we can only begin with "they say," referring to the old Llyfr Coch, or the later writers Browne Willis and Edwards, and various scattered notices, most of which are mentioned in the carefully-compiled history of the diocese of St. Asaph, by Archdeacon Thomas, to whom I am indebted for much kind assistance.

If St. Asaph was ever a fortified position, as is stated in one old document, the vallum probably ran just within the palace grounds, and turned up across the hill, so as to include the corner of the kitchen-garden on the



THE INTERIOR, LOOKING WEST.

(From a Photograph by F. Bedford, by permission of Messrs Gathrell and Prichard.)

south side of the cathedral—as there is certainly an artificially made terrace or rectangular earthwork along those lines.

The story goes that Kentigern, driven from somewhere in Strathclyde about the year 560, went to St. David's, from which he organised a missionary expedition into the vale of Clwyd, and having overcome the opposition of Maelgwyn, or Maelgwn, erected a church, with monastic buildings attached, at what is now known as St. Asaph, but was at first called Llanelwy, "the church on the Elwy," by which name it is always known in the vernacular.

Century after century rolled by, and in the church of Llanelwy, whether the solemn chant may have arisen from day to day, and the monks have lived a life of contemplation in its quiet cloisters, or whether its precincts may have often witnessed the clash of arms and the revelry of victorious troops, we know not. Almost the first record of it is a story of fire and sword, when the soldiers of Henry III. occupied it in 1247. The earliest relic is a silver penny of Henry III., found with sawn antlers of red deer and various bones of domestic animals in cutting a drain through made-ground in the palace stable-yard. In 1282, also, we read that it was burnt down. It must be noted, however, that when the cathedral emerges from the mists of those troublous story-less times, it is not as a newly-founded institution, but as one that had been long exercising wide influence and jurisdiction, for Bishop Anian having quarrelled with Prince Llewelyn in 1274, appealed to the English archbishop and to the king to support his claims, and met with the usual reward of such conduct; for the English came, and Anian and his neighbours suffered more from his new supporters than from his old opponents.

Now we begin to find definite records of a building, some of the stones of which at any rate remain in the cathedral of to-day; for we learn that Edward I. made very liberal offers, on condition that the cathedral and its staff were removed to Rhuddlan, but that this was strongly opposed, and that the cathedral was rebuilt on the old site. There is a small capital of a shaft preserved in the north transept, which was recently found built into the wall of the nave. This seems to belong to the Norman period. Though it is not improbable that the Early English style did not get down into Wales till late, we can hardly suppose that a church was erected in the Norman style after the time of Edward I.; and it seems more probable that there had been an earlier building of stone. If so, all records of that Norman church of Archbishop Baldwin's time have been swept away save this one stone.

Nor have we much evidence left as to the early English church. When the cathedral was being restored some few years ago, it was not until the work had gone on for some time that Sir Gilbert Scott found sufficient evidence of the character of the early English work to enable him to satisfy himself as to the general features of the chancel windows.

There was, as we read in a writ of Henry VI. (1442), another destruction of the cathedral and its surrounding buildings, "in the last werre tyme of Wales," when all that the fire could seize "was brent and utterly destroyed" by Owen Glyndwr in 1402, and "no styk laft."

In 1482 Bishop Redman repaired the walls which had not been destroyed, re-roofed the church, and placed carved oak stalls and an episcopal throne in the choir. The present stalls do in part represent the original work, having

probably been to some extent preserved by the successive coats of paint laid on in former years, and only removed during the late restoration of the cathedral. They have of course been restored from time to time, as for instance after the storm of 1714, when part of the tower was blown down, and breaking through the roof of the choir beat down the tabernacle work. The fifteenth-century east window was replaced in 1780, and a window, said to be a copy by Eggington of the east window of Tintern Abbey, was inserted in its place. The throne was broken down in the Civil War, and used for feeding cattle in, but after the restoration Bishop Griffith built a new one. It is not improbable that some portions of the cathedral may have got worked into the old parish church from time to time. There was formerly a chapter-house in the north-east angle between the chancel and the north transept.

Any one who examines the walls of the cathedral will see such a mixture of stones of various kinds and different colour that he will be obliged to admit the probability of there having been several successive renovations, in which the material of pre-existing buildings was employed, with new stones introduced each time.

The walls show a not unpleasing mixture of the light grey of the mountain limestone, with the bright red of the new red sandstone, the pale claret colour of the stained carboniferous rocks, the unstained beds of which have furnished the yellow or grey stones so largely used in the interior, while the massive battlemented tower, 93 feet in height, the most conspicuous feature in the building, is of white limestone for three-quarters of its height, finished off above in bright red sandstone. This may have been done in 1638, when "greate timber trees were carried out of Jannian Wood, in Beraigne, for and towards the making of a new steeple-lofft or belfrye," or later when the tower was repaired after it had been injured in the great storm of 1714. Through such changes the cathedral came to be what it is, a cruciform church, 182 feet in length, 108 feet across the transepts, 45 feet high in the nave, and 40 in the chancel, with a tower rising out of the intersection of the transepts and nave. The transepts are, however, cut off by the oak stalls of the choir. Part of the north transept forms a robing-room for the choristers, above which the organ is placed. The soft-coloured reredos of alabaster is somewhat lost in the rich setting of pink and red sandstone, and the architecture did not admit of its being well defined.

The south transept is the chapter-room. In this there is an interesting old library, which contains many ancient versions of the Bible and Prayer-Book, both in Welsh and English, and other rare and valuable documents.

The most striking feature inside is the manner in which the arches between the nave and the two aisles rest on pillars with no capitals, so that the mould-

ings run down uninterruptedly from the top of the arch to the base of the pillar, as we often find in Flemish churches. The clerestory has been restored on the north side, so as to correspond with that which still remained externally visible on the south.

The glass in the east window was put up in memory of Bishop Carey in 1865. The armorial bearings of Bishop Bagot's window, which are now placed in the chapter-room, were taken from the chancel when this memorial window was put in, while the central subject was carried off to a small church at the south end of the vale. The whole of the glass is modern. The organ is a fine-toned instrument by Hill of London, added to in later years. There are one or two ancient monuments. In the north transept lies a monumental slab, on which is carved in low relief the representation of a hare pursued by a greyhound, and a shield bearing a lion gardant and four fleurs-de-lis. Unfortunately there is no inscription to tell us any more about it.

Another slab was found during the course of the same excavations, on which was carved a floriated cross, but no inscription. Underneath it were fragments of a latten chalice and paten, on which was roughly cut the figure of a hand, with two fingers raised as in blessing. On the south wall of the nave is a monumental tablet to Felicia Hemans, the poetess, who was a resident in the neighbourhood.

There are no earlier memorials of the former occupants of the see except one monument of a bishop, which has been variously identified as that of Anian II., who rebuilt the cathedral 1296, of Ll. ap Ynyr, who re-arranged the services in 1314, and of Davydd ap Owen, a great benefactor to the cathedral, who died in 1502. Yet this was the cathedral church of Bishop Morgan, who translated the Welsh Bible of 1588, and contributed to Queen Elizabeth's version of the English Bible; of Davies and Parry, also translators of the Bible into Welsh or English; of Lloyd, one of the seven bishops; of the devout Beveridge; of Owen, and Hooper, and Halifax, and Horsley. A plain tombstone in the churchyard marks the resting-place of Bishop Isaac Barrow, uncle of the more celebrated Dr. Isaac Barrow, whom he helped to educate. In the south transept there is a full-length figure of Dean Shipley, in white marble, by Ternouth, a pupil of Chantrey. This was put up by subscription in 1829.

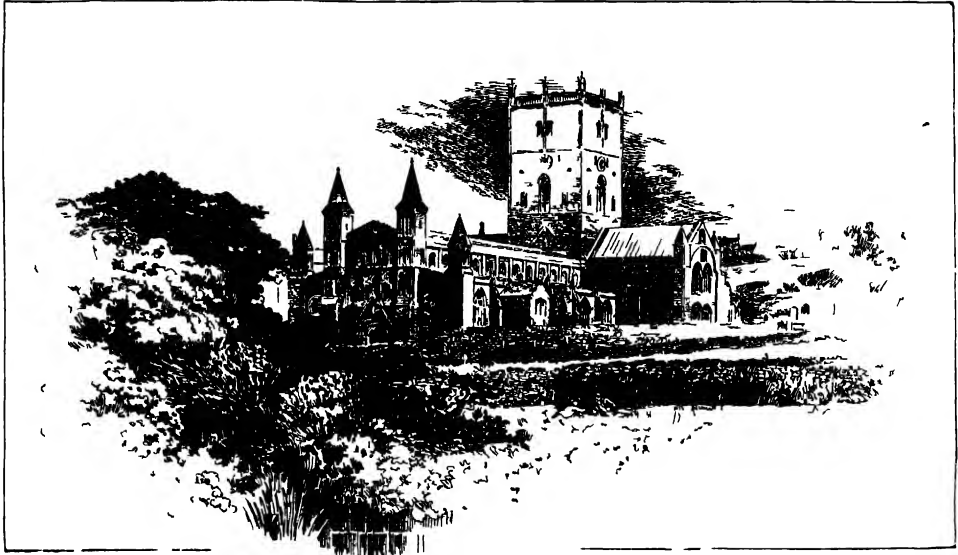
The chancel is paved with encaustic tiles, set in bands of mottled grey Anglesey marble. Some of the tiles are exact reproductions of old ones found in excavating for the new work.

There is nothing to suggest any architectural connection between the cathedral and any of its immediate surroundings. The palace grounds adjoin those of the cathedral on the west, but there is no part of the palace now existing which is known to be of any great antiquity. The east front, or that seen from the cathedral, was built by Bishop Bagot in 1791, and the west front, or that which faces the river, was built by Bishop Carey in 1831.

There are remains of a very pretty chapel over a holy well near Wigfair, about two miles up the Elwy, which seems to have been served by one of the vicars choral. The great territorial extent of the cathedral dependencies and property in all probability points more to the wide range of the episcopal jurisdiction than to the wealth and importance of the cathedral church. The diocese extends over the whole of Denbighshire and Flintshire, most of Montgomeryshire, and considerable portions of Merioneth and Shropshire.

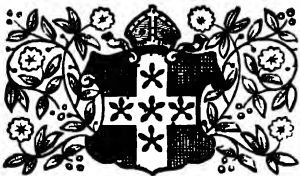
There are only two bells, the same that are mentioned by Browne Willis; an inscription states that they were cast out of the material of three older ones. Metal may well be scarce in a position like that occupied by this cathedral, fought over so fiercely by troops to whom a bit of metal was an object for which it was worth risking a battle. Under the watchful care of Dean Bonnor the structure has with pious care been adapted for the services of our day along the lines of the ancient building, as far as data could be gathered for the task, and it now stands a small but impressive monument, suggesting rather than telling us its past eventful history.

THOS. MCKENNY HUGHES.



GENERAL VIEW OF THE EXTERIOR
(From a photograph by Poulton and Sons Ltd)

ST. DAVID'S.



THERE are few more interesting spots in Great Britain than "Dewisland," or the "halidom" of St. David. The wanderer in search of the picturesque may well hesitate whether to award the palm to the magnificent church and its dependent buildings, or to the rugged cliffs with their far-reaching views over the great ocean.

The student of history may try to picture to himself the swarm of Irish saints who were taught in the famous school of St. David, or the throng of mediæval pilgrims hastening to pay their devotions at the shrine of the single Welsh saint who has found a place in the calendar of the Western Church. The antiquary will find plenty to occupy him in the cromlechs and other ancient monuments which abound in North Pembrokeshire, and may spend much time in unravelling the intricate architectural history of the cathedral buildings. Each will be fully repaid for his long journey to this remote corner of Wales, for even now St. David's is sixteen miles from the railway at Haverfordwest, and is reached by an interesting drive under the remains of Roch Castle, past Newgale Sands, and across the deep-cut Boscastle-like hollow of Solva, during which the modern pilgrim in his carriage may recall the mediæval proverb that two journeys to St.

David's were equal in merit to one to Rome, so long and difficult was the way thither in the olden time. Yet to this distant shrine came not only all true Welshmen, but their Norman conquerors as well, and among them the three greatest of the mediæval kings of England, viz., the Conqueror in 1081, Henry II. in 1173, and Edward I. in 1284. Indeed it was by a Norman bishop that the present church was mainly built, so that the shrine of St. David formed a bond of union between conquerors and conquered, so widely separated in all other points.

The traveller will naturally approach the church from the south-east, passing through the market-place of the little city, with its ancient cross restored by the care of Bishop Thirlwall. A steep lane paved with rounded stones (hence known as the "Popples") leads down to the Tower Gate, flanked to the north by an octagonal Early English tower, which does not seem to have been ever completed, and to the south by a circular one coeval with the portcullised doorway. A few steps more and the first extended view of the cathedral buildings is gained. The spectator looks down on them nestling in the narrow green valley of the Alan, while beyond the stream rises the fine bishop's palace (now in ruins), backed by the crags of Carn Llidi and of Penberry. It is a most striking scene, and grows on one more and more every time one sees it.

The eye will at once be caught by the massive central tower, the restoration of which ranks among the late Sir Gilbert Scott's most successful and daring feats. For the western piers were so shattered that the tower had to be supported by gigantic balks of timber for months while they were being rebuilt under circumstances of the greatest difficulty and danger. No one, too, can fail to be struck by the fact that the roofed-in part of the church east of the tower is higher than the nave, and by the very complicated ground-plan of the roofless eastern chapels. The church is mainly built of sandstone from Caerbwdy, one of the neighbouring bays, and its rich grey, reddish, and purple hues add to the picturesqueness of the scene, especially in the recently-restored parts of the building.

The architectural history of the church may be briefly summed up thus. The nave, central tower, transepts, and presbytery were commenced in 1180 by Bishop Peter de Leia, in the transition style between Norman and Early English; but the lower part of the tower and the presbytery were reconstructed after the fall of the tower in 1220. Bishop Gower added the Decorated second stage of the tower in the fourteenth century, and Bishop Vaughan the Perpendicular third stage in the early sixteenth century. Many changes were made by Bishop Gower (such as the raising of the aisles of the nave and presbytery, and the insertion of windows in the former), so that the general appearance

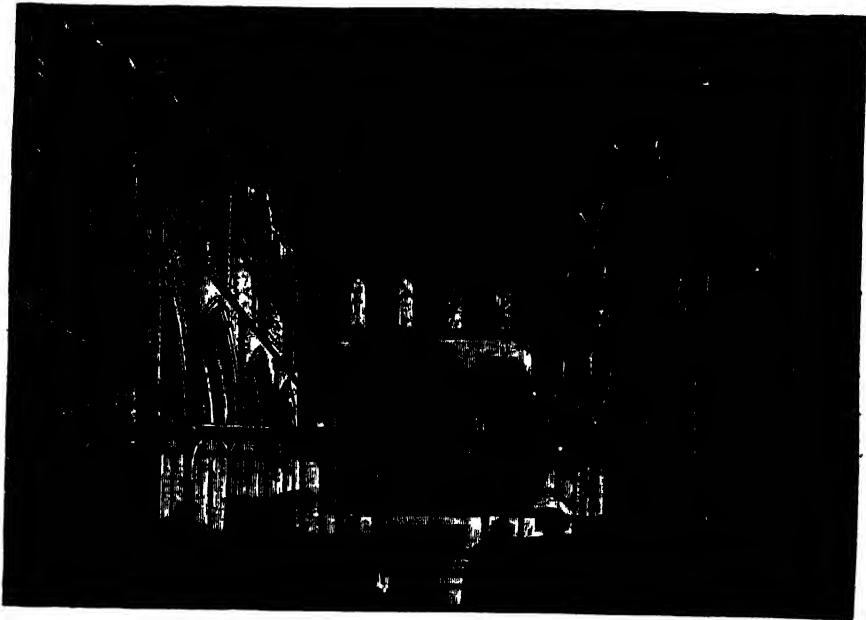
of the exterior is Decorated. The Lady Chapel was built by Bishop Martyn during the great burst of devotion towards the Blessed Virgin which characterised the thirteenth century.

Descending a flight of steps which passes through a cemetery on the hill-side, we enter the church by the rich southern door, and get our first view of the interior standing at the west end of the nave. And a most wonderful view it is! The stately rise of fourteen feet from the west door to the high altar, the gorgeous roof of the nave, the heavy but very ornate rood-screen, the peculiar treatment of the clerestory and triforium which form but one main division, the massive piers (on several of which are traces of ancient paintings), combine to produce a profound impression on the mind of even the much-travelled visitor.

The splendid roof is of the early sixteenth century, and is a flat timber ceiling, apparently supported by a series of segmental arches, from the intersections of which the most delicately carved pendants drop "in a style of almost Arabian gorgeousness." The nave itself has been repaved, and is used for the parish services, as well as for the choir services on Sundays. Passing up it, we may linger for a moment to admire Bishop Gower's rood-screen, in the southernmost compartment of which is the tomb of Gower himself. A new organ has within this decade been placed on the rood loft: in order to diminish the weight and to avoid blocking the view up and down the church, Mr. Willis has, by an ingenious arrangement, placed the bellows in the south transept at the back of the choir stalls.

Passing by the altar used for the services in the nave, through a richly-groined passage of two bays, we enter the space beneath the tower, which forms the ritual choir, and is used for the week-day services. It is filled with twenty-eight fifteenth-century stalls, some of the misereros (or movable seats) of which are carved with unusual subjects. One stall belongs to the Sovereign, who holds a cursal prebend, though this arrangement may not date farther back than the Reformation. The ceiling, which is of the same date as that of the nave, was slightly raised by Sir G. Scott so as to clear the whole of the four lantern windows. It has been repainted, and emblazoned with the arms of some of the more distinguished bishops of the see. The canopy of the bishop's throne has considerable dignity, but the excellent work of which it is composed is of two dates. But the chief object to be noticed is the light wooden screen which separates the choir from the presbytery, for though the division is clearly made in all great churches, there is no other case known where the screen remains in position. Through its open lattice-work we catch a glimpse of a great tomb standing in the midst of the presbytery, before the high altar. But it is disappointing to find that it is only that of Edmund

Tudor, Earl of Richmond, the father of Henry VII. by his wife Margaret (foundress of Christ's and St. John's Colleges at Cambridge, and of divinity professorships at the two universities). The tomb has occupied its present position since the dissolution of the monasteries, when it was brought hither from the house of the Grey Friars at Carmarthen. For the shrine of St. David is in a position unusual except in Wales, and is on the north side of the presbytery. The stone base only remains, the relics of the saint and the portable



shrine having disappeared at the Reformation. It is one of the four examples still surviving in England, and was constructed in 1275.

The roof of the presbytery, which was in a very insecure state, has been thoroughly repaired, and the original colours and blazonry on its ceiling carefully renewed. The masonry of the east end is singularly rich. It consists of three noble lancets, with four smaller ones above. The former (now filled with fine mosaics by Salviati) have been blocked since the early part of the sixteenth century, when Bishop Vaughan erected on the vacant space between the east wall of the presbytery and the Lady Chapel the very beautiful chapel (dedicated to the Holy Trinity) in which he was buried. The pierced cross which is seen just over the altar is lighted from Bishop Vaughan's Chapel; below it, in a recess in the east wall, there were lately discovered a number of human

bones embedded in mortar, which were probably placed there for safety at the Reformation, and may possibly include the relics of St. David himself. The cross aisle east of Bishop Vaughan's Chapel forms the vestibule to the Lady Chapel, and is roofed; but the Lady Chapel itself, and the aisles connecting this part of the church with the aisles of the presbytery, are now in a ruinous condition, though it is hoped that they may speedily be restored.

Retracing our steps to the western end, we may leave the church by the north door. A few steps to the left and we find ourselves before the west front of the cathedral. This was rebuilt in 1793, by Nash, of very perishable stone. In memory of Bishop Thirlwall it has now been entirely remodelled after a design by Sir G. Scott, who, with the help of the drawings preserved in the library of the Society of Antiquaries, has endeavoured to bring the whole front back to what it may originally have been. It consists of three one-light windows, over which is a range of five smaller ones, while above the west door is a statue of Bishop Thirlwall, seated, and in the act of delivering a charge. It is a modest west front, but probably quite as rich as is consistent with the simplicity of the exterior of the church.

Returning to the north door, one is surprised to see on the right a huge building, with a graceful tower. This is the chapel of St. Mary's College, founded in the fourteenth century, for a master, seven fellows or chaplains, and two choristers, the whole being under the control of the precentor. And if we pass by this ruined building, and go to the east side of the north transept, a fresh surprise is in store for us; for here is a lofty building overtopping the north transept, to the eastern wall of which it is joined, though separated by a narrow slype from the main mass of the church. The lower stage is the Chapel of St. Thomas, added during the rebuilding of the central tower after its fall in 1220, the very year in which the body of St. Thomas was translated to its final resting-place in the choir of Canterbury. St. David's was clearly determined not to be behind the rest of the world in honouring the martyred archbishop. In the fourteenth century two upper stages seem to have been added, the former being the chapter-house, the latter the treasury. The floor between these two stages has long since disappeared, and the lofty chamber which has been the result has received a new roof, and has become the chapter library, while St. Thomas's Chapel is now used as the chapter-house.

The restoration of the church has been in progress for the last twenty years, and (with the exception of the eastern chapels) is now nearly completed. It has been zealously watched over by the present dean (to whom the thanks of all architectural and historical students are specially due), much of the cost being defrayed by various special gifts, particularly those of the late Rev. John Lucey, and the munificent bequests of Mr. and Mrs. Montgomery Traherne, of Coedriglan.

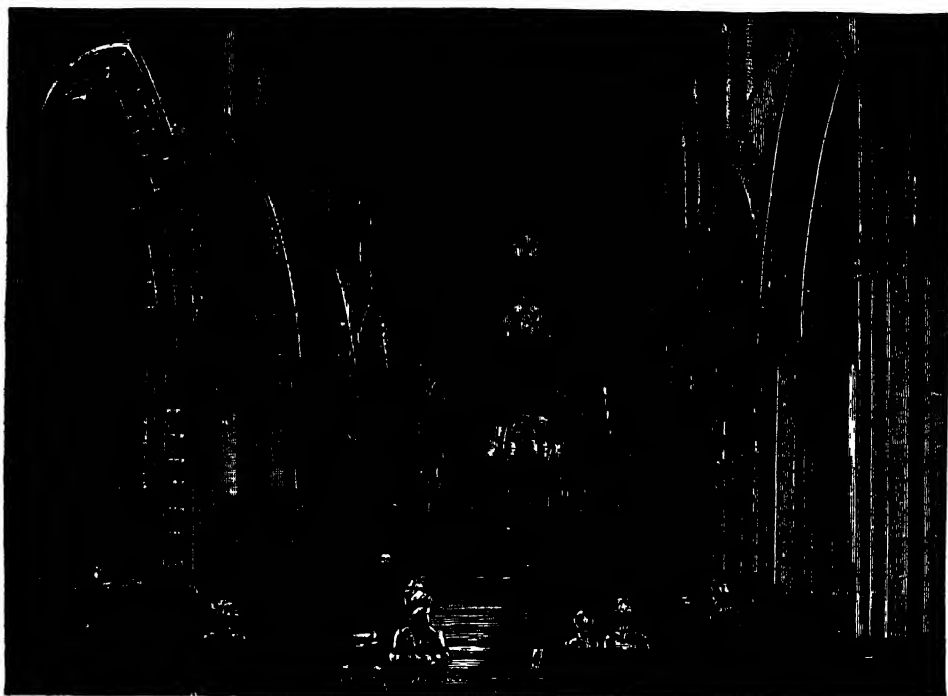


ST DAVIDS CATHEDRAL, FROM THE NORTH EAST

The original settlement at St. David's was monastic, but since Norman times the chapter has been composed of secular canons, and now consists of a dean and four canons residentiary. The bishop, by a vague tradition, ranked as dean, and even now he occupies the stall which in other cathedral churches is appropriated to the dean. By virtue of 3 & 4 Vict., cap. 113, and of 6 & 7 Vict., cap. 77, the precentor was given the title and authority of dean, and occupies the corresponding stall on the north side.

St. David himself flourished in the sixth century, and the Celtic church in this district kept aloof from the Norman church till the consecration in 1115 of the Norman Bernard to the see by Ralph, Archbishop of Canterbury. One of the most remarkable persons connected with the church was Gerald de Barri (or Giraldus Cambrensis), who in the twelfth century made several attempts to secure his election to the see. He was the great champion of the claims (for which there is no real evidence) of St. David's to be the metropolitan see of Wales, and has left many lively and interesting narratives and descriptions of St. David's and of Wales generally. Among the more distinguished successors of St. David we may name Peter de Leia (1176—1198), the founder of the present church; Henry Gower (1328—1347), its second founder; Henry Chichele (1408—1414), translated to Canterbury; Lyndwood, the canonist (1442—1446), Barlow (1536—1549), the chief consecrator of Archbishop Parker; Laud (1621—1626); Bull (1705—1710), the great theologian; Lowth, the Hebraist (1766); Thirlwall (1840—1878), the historian of Greece; and the present bishop, William Basil Jones, who in 1856 completed, in conjunction with Mr. E. A. Freeman (the historian of the Norman Conquest), a most exhaustive history of the see and of the district. It is impossible to quit St. David's without a mention of the ruined Chapel of St. Non (St. David's mother), on the cliffs near Caerfai Bay, which is of very early date, and that of St. Justinian (rebuilt in the sixteenth century, but now roofless) on those opposite Ramsey Island. There has been talk of transferring the see to some more central and more conveniently situated place, but to do so would break that long chain of historical associations which runs back to the sixth century, and is a witness to the identity (in all essential points) of the Church of St. David with the English Church of the nineteenth century.

W. A. B. COOLIDGE.



THE NAVE AND CHOIR.

(From a Photograph by Mr. F. Bedford. By permission of Messrs. Catherall and Prichard.)

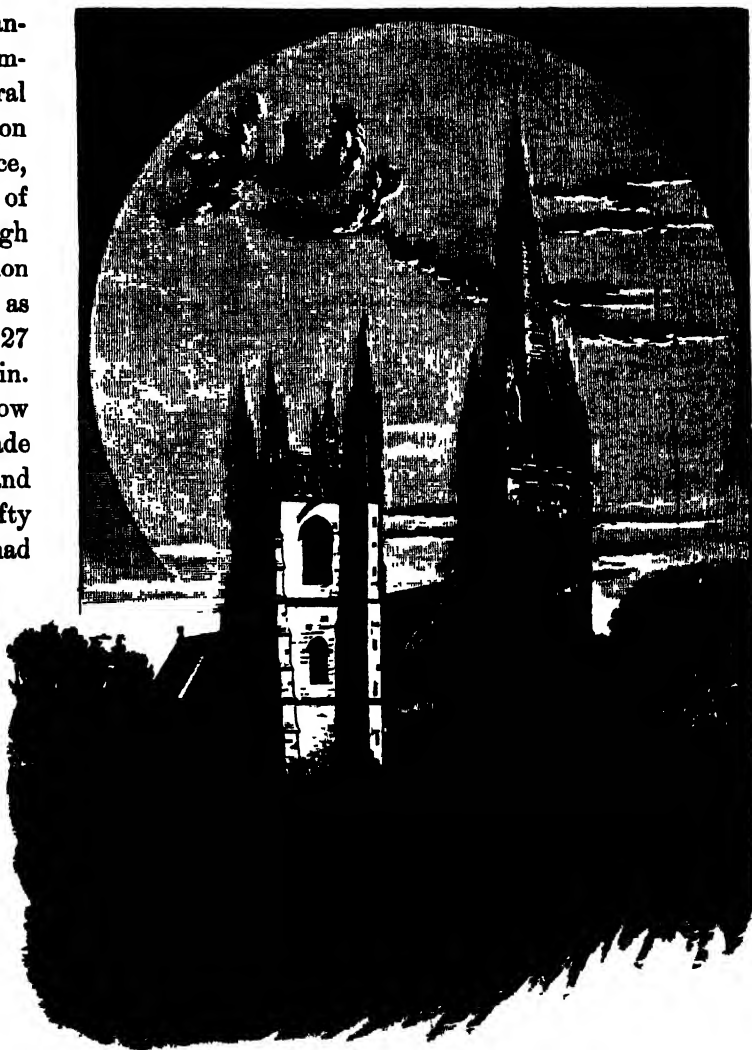
LLANDAFF.



ALTHOUGH the Cathedral of Llandaff cannot be compared with any of the English cathedrals, either architecturally or historically, nevertheless it is one of the most interesting spots in Britain, for here we witness not merely a noble restoration "reflecting undying honour upon all concerned in it," but an actual resurrection, not of the material fabric only, but of the spiritual fabric as well. It is almost impossible for those who have not witnessed it to realise from what a depth of degradation this charming cathedral has arisen. From its completion in mediæval times till late in this century, its only history has been one of "Decline and Fall." So that though Llandaff claims to be one of the most ancient sees, if not the most ancient, yet practically its bishopric, its cathedral, and its cathedral body are all alike new. No bishop had resided there for about three hundred years. For something like six centuries there had been no dean.

The chapter was merely a nominal one, "for as no special residentiaries were ever appointed, the duties falling upon all alike were avoided by all alike." Of the cathedral itself, half of it had become a roofless ruin, and the other half was hideously disfigured into the similitude of some pseudo-classical temple. The choral service had been suppressed, and the daily service had ceased; "the practical ecclesiastical establishment consisted of a single vicar; the choral establishment consisted of a single fiddle." The late Bishop Ollivant describes his cathedral on the day of his enthronement on the 13th March, 1850, in these words:—

"When the present Bishop of Llandaff presented himself at the cathedral to demand installation into his sacred office, the western portion of the building, through which the procession had to pass, was, as it had been for 127 years, a roofless ruin. The beautiful window in the western façade was dilapidated and unglazed. A lofty fragment of what had once been a south-west tower frowned haughtily upon the desolation below, threatening at any moment still further destruction. Thick branches of ivy had forced themselves into the joints of the noble columns of the arches



LLANDAFF CATHEDRAL, WEST FRONT.

which had so long been exposed to wind and weather. One solitary portion of the ancient clerestory had survived, a model of exquisite beauty, which, in the event of any future restoration, the most fastidious architect would feel himself constrained and delighted to copy. Beyond the three roofless bays stood an Italian temple, terminated at the west by a wall which crossed the nave and side aisles from north to south. Its western front exhibited on its summit two Grecian urns. The inside of it was lighted with round-headed windows; rosettes of plaster of Paris adorned its ceiling. The choir and stall-work of painted deal were in keeping with the style of the building. The floor had been raised by a considerable accumulation of rubbish, beneath which the plinths of the noble columns lay concealed. The doorway of the crossing wall transmitted to posterity the date (1752) of the completion of the Italian building, which, by those who erected it, was regarded with intense satisfaction.

"The demand of the bishop to be admitted to his throne was responded to by the late excellent and highly respected vicar choral, the only ecclesiastic at that time in residence, having all the cathedral, parochial, and pastoral duties of Llandaff resting upon him. There were at that time no residentiary canons, nor houses of any kind for canons, residentiary or minor, nor even for the dean. There had been no choir since 1691, when the archdeacon and chapter placed upon record in their Act Book that, 'considering the small revenues of this church, and the irregular management of the choir by the singing-men and singing-boys, the choir singing should be put down and discontinued,' in lieu of which the schoolmaster was appointed to give out the singing Psalms, and four pounds a year were allowed him for doing it.

"On the opening of the door, in reply to the bishop's summons, the musical arrangements of 1691 were found to be still in force. The national schoolmaster, heading the procession, gave out a Psalm, which was sung by about a dozen of his scholars, a bass viol being the only instrument then in the possession of the cathedral. In this way the bishop was conducted to his throne; and, after installation, to the Lady Chapel, in which divine service was then ordinarily performed, the body of the cathedral having been for several years disused, as it continued to be for many that followed them, from its unfitness for the celebration of public worship." (*Charge*, 1869.)

It is only by bearing in mind this apparently hopeless dilapidation and humiliation into which the cathedral had been suffered to fall that one can duly appreciate the contrast exhibited by its present architectural condition, the beauty of its services, and the efficiency of its staff.

There is something exceedingly picturesque in the situation of the cathedral as it is usually approached through the little village-city. It stands on low ground near the river Taff (hence its name Llan-daff—the church by the Taff);

but on the south and west the ground rises abruptly from the very doors of the cathedral; and from the lych-gate above we look down upon the cathedral through the intervening trees, and on to the Caerphilly hills beyond. From this point the great defect of the cathedral is very evident—the want of transepts and a central tower. With the exception of the beautiful west front, which is not visible from this point, there is no cathedral character about the exterior—it is nothing more than a village church upon an enlarged scale. The most beautiful portion of the cathedral is the west front, extremely simple in its parts, yet of exceeding dignity. It consists of a gabled centre, divided into three stages, and flanked on each side by a tower, that to the south having a spire. The central part is pure Early English, and fortunately at the restoration needed hardly more than the glazing of the windows. The western doorway, with its round-headed arch, is peculiar and hardly pleasing. Its position explains the reason of the round arch instead of a pointed one; but owing to the two arches in the lower part of the tympanum, it has all the effect of a mutilated doorway, wanting its central shaft, though it never could have had one. The west window consists of three broad lancets, the central one being higher than the others. The whole arrangement of this stage and of the one above it is most effective.

“There is no place from which one can get a distant general view, but this is quite counterbalanced by the singular and striking approach from the deanery; the steep descent coming down almost immediately upon the grand western portal.”

The tower on the north is Perpendicular, and is massive and simple. It was built by Jasper Tudor, uncle to Henry VII., and replaces an Early English one, of which a portion still remains. During the last century the battlement and pinnacles were blown down in a great storm, so that the present beautiful work is new. On the south side the tower, with its graceful spire, is entirely new. Originally there had been an Early English tower, but it had become a complete ruin, and there was evidence to show that it was bare and poor, and quite unworthy of the rest of the beautiful west front; so Mr. Prichard, the architect of the restoration, considered that in this case he was quite justified in replacing it by one of altogether different design. Consequently he has built a tower, which is strikingly effective; and to this he has added a lofty spire, crocketed, with a handsome open parapet, and a variety of pinnacles at the juncture of the tower and spire, which harmonise well with the rich open-work of the Tudor tower. Mr. Prichard has been blamed for not rebuilding the former tower, no matter how poor it may have been, and also because the general design of the spire and its adaptation to the tower are foreign rather than English, reminding one strongly of the churches in Normandy. But he

certainly has given to the cathedral its most striking feature, and the golden colour of the stone is beautiful.

On the north and south sides are two late Norman doorways, the latter being the more highly enriched, though both are of very considerable ornamentation. The south door has an outer moulding "closely resembling the ordinary Etruscan scroll—a circumstance," Dean Conybeare believes, "without any other example in our Norman ornaments." The north door is remarkable for having the dog-tooth moulding, which shows its late character.



THE WEST AND NORTH DOORS

The internal view from the west door is very striking. There is nothing about the exterior to raise the expectation of such dignity and grace. As one stands on the steps, which descend from the door into the nave, the eye is led along the dignified arcade to the choir and lofty presbytery arch, and on to the well-raised altar, with the splendid Norman arch behind opening into the Lady Chapel beyond. From this point the transepts are not missed, and though the scale is small, yet there is a cathedral dignity which is unmistakable. Beautiful as is the exterior of the west end, its internal treatment is still finer; for the fall of ground allows a great increase of height, which adds immensely to its effect. It is thus Dr. Freeman describes it: "The height thus

gained allows the triplet itself, with a rich array of arch mouldings and jamb-shafts, to occupy the whole width of the church . . . without the width of each lancet being made disproportionate. The skill with which the internal and external arrangements, each the better suited for its own position, are adapted to each other deserves our best study and admiration." It is almost incredible that it was the intention of the cathedral mutilators in the last century to take down the whole of this west front, together with the three western bays of the nave! The style of the nave and choir is pure Early English, but of a type which is almost peculiar to South Wales and Somersetshire, a stiffer form which has not quite worked itself free from Norman influence. There is no marked structural difference between nave and choir. The eye of the visitor is naturally attracted to the great Norman arch behind the altar, with its unique exterior

moulding. This arch, together with a reredos of the fourteenth century, had been concealed by lath and plaster till the restoration. The reredos, being considered too mutilated, has been removed into the north aisle, and a new reredos takes its place, the arches of which have been filled with three very fine paintings by Rossetti. But however excellent they may be in themselves, they are not effective in a reredos. It would be here impossible to enter into the differences of opinion as to the origin of the Norman arch, and the singular remains of unfinished work on the south side of the presbytery; but the following theory of Mr. Freeman's seems to be the most probable, though it is not without its difficulties:—

When Bishop Urban, in the twelfth century, removed the British church of St. Dubricius and St. Teilo, his cathedral, which replaced it, must after all have been of very small size, though highly ornamented. The Norman arch would be the chancel arch, and the present presbytery the nave of what must have been an aisleless building. In all probability Urban's church did not extend further than one bay beyond the present presbytery, and the vaulted vestibule now leading into the chapter-house may have been the porch. In the fourteenth century this Norman nave, which up to this time must have remained without any alteration, was altered into the present decorated presbytery, the existing arches being cut through the Norman walls.

There are some interesting monuments of the thirteenth and fifteenth centuries. One, on the south side of the presbytery, is the tomb of St. Teilo, the second bishop; on the north side, a very fine one, by Armstead, has lately been erected to the memory of Bishop Ollivant, during whose episcopacy the restoration took place. The Lady Chapel is an early example of the transition from Early English to Decorated.

About 1836 it was seriously proposed to unite Llandaff to Bristol, which would have given the *coup de grâce* to the unfortunate see; but from this it was saved, and under its last two bishops, Copleston and Ollivant, the new era began. In 1840 and 1843 two important Acts were passed, which resuscitated the dean's office; and fortunate, indeed, has Llandaff been in its deans—the first three, Bruce-Knight, Conybeare, geologist and archæologist, and Williams, successfully carrying out the restoration to its final completion. They gave their whole energies to the noble work of raising their ruined minster from the ground. It has well been said: "There may be other churches which in some points come nearer to ideal perfection, but then there is none which has in the same way risen to a new life out of a state of such hopeless ruin."

E. A. FISHBOURNE.



RUINS OF ST. GERMAN'S

(From a Photograph by Messrs Ioulton and Son, Lee.)

ST. GERMAN'S.



RISING, as it were, out of the rock, at the entrance to the harbour of Peel, on what was formerly St. Patrick's Isle, but now united to the mainland by a solid causeway, stands the picturesque ruin of St. German's, for centuries the cathedral church of the ancient diocese of Man. Like the sister church of Iona, it is no longer the centre of religious life and activity, whence the minister of God went forth to carry on his mission of salvation in the adjacent isles. Its life, its usefulness seem gone. The restorer has done some little with its roofless walls to stay destruction's hand. But its precincts are only now the resting-place of the shipwrecked mariner, its stones an object of curiosity to the tourist. Yet even in their ruin they may still be said to do a work for God; for standing in their desolation at the harbour's mouth, they cannot but remind the hardy Manxman, when he puts to sea, to pray for a blessing as his fathers did.

What the date was of the original structure it is impossible to say, but no doubt from very early times there was a church on this spot. And if there

is truth in the tradition that here Germanus was consecrated by St Patrick in 447 the first bishop of the Sodorenses, or Southern Isles, we may conclude that this was the seat of the Bishops of Sodor and Man. But however this may be, the cathedral as it now appears was cruciform in shape, built of coarse grey stone from the neighbourhood, and coigned with red sandstone, and consisted of a chancel with crypt underneath, transepts, central tower, nave, and south aisle. The length of the chancel is 36 feet 4 inches; of the nave, 52 feet 6 inches; of the base of the tower, 26 feet; and of the whole, about 114 feet. The width at the intersection of the transepts measures 68 feet 3 inches; height of chancel walls, 18 feet; thickness of walls, 3 feet. The architecture, which is a mixture of the Early English and the Edwardian or Decorated period, gives distinct evidence of the alterations which have been made in the building at various times. In the gable of the north transept, for instance, the doorway is of a very late date, while on the inside there are traces of three windows belonging to three different periods; and in the south transept the windows are of two different periods. The choir, however, which is the oldest part of the present structure, is generally acknowledged to have been rebuilt by Bishop Simon (1226—1247), while the nave and transepts belong to a later period.

Of the church itself there are not many circumstances of interest to relate. Within its walls the bishops were enthroned until the close of the last century, when its roofless condition rendered the ceremony impossible. Some few of the occupants of the see are here interred. Wymundus (1151) and John (1154) are stated to have been buried in St. German's, which proves that the present was not the original cathedral. Simon was the first to be interred within the new building; and in 1871, when the chancel was being cleared with a view to restoration, what are supposed to be the remains of this bishop were discovered, with this remarkable circumstance: near his feet were found the remains of a dog, the jaw-bones and some of the teeth being quite perfect. Bishops Mark (1303), Huan Hesketh (1510), John Philips (1633), and Richard Parr (1643), all lie within the sanctuary. But the only tomb of interest is that of Bishop Samuel Rutter. He was the staunch friend as well as the able counsellor of the heroic Charlotte de la Tremouille, and took an active part with her in the memorable defence of Lathom House against the Parliamentary forces under Fairfax. There is also buried here the child of Bishop Wilson, aged but six months, of whom touching mention is made in his private diary: "June 3, 1703, my little Alice died." And we should add that in the nave there is a Runic stone much defaced, but on which there is still decipherable "—raised this cross to his wife Astrith, the daughter of Utr" (Ottar).

The most interesting feature of the cathedral, however, is the crypt beneath the chancel, entered by a steep narrow staircase in the wall, opening from the

south side of the choir. It is clearly not part of the original work of Bishop Simon, or if built by him it was at a later date, as it is evident that the construction of the crypt led to the raising of the floor to its present level. In length 34 feet, and in breadth 16 feet, it has a curiously ribbed roof, with thirteen groins springing from pilasters on the solid rock, and it is lighted by a small aperture under the east choir window. Till 1780 this damp and dismal dungeon was used as the ecclesiastical prison, and at times also as a place of confinement for civil offenders. It was certainly within this wretched cell that Eleanor Cobham, the haughty wife of Humphrey, Duke of Gloucester, Shakespeare's "presumptuous dame—ill-nurtured Eleanor," dragged out fourteen weary years of imprisonment for witchcraft. It was here that, during the persecution of the Quakers in the Isle of Man, several of them were imprisoned between 1656 and 1662.

But a very practical question remains for our enquiry. Why should the old Cathedral of St. German's still remain a ruin? Why should the diocese of Sodor and Man, with an historical interest of more than a thousand years, be lacking in that great centre which it once possessed, and which is the privilege of the most recent English bishopric? There was no doubt some good reason for Bishop Wilson acting as he did when he stripped the lead off for roofing the church of the adjoining parish. He was devoted in his love to the Church and diocese. But he was thoroughly practical. He foresaw, perhaps, in the altered circumstances of the times, when St. Patrick's Isle had ceased to be the residence of the lord and the governing body, that the use of the cathedral where it stood was now impracticable, and that the services of the Church could more efficiently be carried out on the mainland. That his heart was with the hallowed pile we may be sure, from his making it the resting-place of his little babe. But no doubt what pressed most on those concerned—the patron and the bishop—was the lack of money. The bishop would hardly have consented to a restoration that was unworthy of the former edifice. The Earl of Derby has recorded the hope, that a benefactor might be one day raised up to complete the work. But more than a hundred years have passed away since Bishop Wilson's time—the Church has multiplied in wealth, and her shrines have been restored on every hand, yet still St. German's stands a ruin on the rock by Peel. She waits the benefactor to arise. She asks the zeal of Churchmen to make her what she was.

R. SODOR AND MAN.